75¢
APR. 1

VOGUE

BEAUTY ISSUE:
YOU AND THE LOOK THAT'S IN FASHION NOW

THE PRETTIEST THINGS TO WEAR THIS SUMMER...
THE LITTLE GREEN DRESS WE LOVE

WHAT MAKES TEXAS GO



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If you can't beat'em, join'em.

A lot of girls become blonde—by one means or another—before they become Clairol Creme Toner blondes. (Hairdressers are our informers.) Evidently they find just being blonde doesn't make it.

The Clairol Creme Toner blondes are the great ones. (Always have been.) Because only Creme Toner has 32 delicate blonde shades to choose from.

Here, our blonde has mixed two delicate Creme Toner shades—Extra Lite A and Baby Pearl—for her pre-lightened hair. (She's also wearing Clairol



lip color and make-up for blondes.)

If you'd hate to find her the other female in your foursome, think about Creme Toner. After all, we live in a highly competitive age—as any girl on the block can tell you.

The 32 Clairol Creme Toner Blondes

Charles/Michael Fitzpatrick



EMERIC PARTOS molds an opulent shirt of bleached white Russian ermine...long and lean, and light as down. Made to your order in our workrooms. Fur Salon, Second Floor.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

Fructus Tiffaniensis



Rubus,

RASPBERRY: rubies and diamonds set in platinum and eighteen karat gold.



Prunus,

CHERRY: deep red coral and diamonds set in platinum and eighteen karat gold.



Ribes,

CURRANT: coral and diamonds set in platinum and eighteen karat gold.



Fragaria,

STRAWBERRY: red coral and diamonds set in platinum and eighteen karat gold.

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APRIL 1, 1968

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN NEW ZEALAND

I. S. V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director



PENN

COVER: Bright grass green—this is the colour we love for summer. And this is how we like to see it—with hair sleeked and pulled away from the face; skin all bronzed and gleamy and sprinkled with freckles; a golden shine to the mouth. Goldfrost Pink is the name of the lip colour here—one of a quartet of new Goldfrost lipsticks by Revlon, who've also lots of other ideas about how to wear green like a beauty (for these—and for more about Adri's organza shirtdress—see page 150).

FASHION

149 Vogue's eye view: leaping into summer
150 The little green dress: wrapped organza; sheer ruffled shirtdress; blade-of-grass knit; belted linen; Greek-Boy jersey; bare-midriff green; the scalloped and swinging dresses; side-closings
172 Georgiana Russell and Giada Ruspoli
174 Galanos for the pure beauty of curves and angles
182 Chiffon in the American custom
186 Norell: the buoyant organdies
188 Texas—fashion in a great state for summer: the snugged waist; the blazing collier; bared midriff; tunic knits; chaps and leotard; the scalloped dress; the weskit; the brown and white rage
228 Vogue's Own Boutique of Suggestions, Finds, and Observations

FEATURES/ARTICLES/PEOPLE

34 "I Know My Romeo and Juliet." By Polly Devlin
176 People Are Talking About . . . Zoe Caldwell
178 Where It's At: Civil Rights. By Kenneth B. Clark
180 Paul Feeley: "Serene and joyful vitality." By Gene Baro
212 Governor and Mrs. John B. Connally of Texas
213 Texas: "Lively, prickling, surprising, and fun." By Allene Talmey
214 Dr. Michael De Bakey, Pioneer in Open-Heart Surgery
216 In Texas: Ten Personalities
224 Blazers: The Tobin Armstrongs of Armstrong Ranch. By Robert Daley
239 Tales of Tall Cities. By Gregor von Rezzori; George Bradshaw.

FASHIONS IN LIVING

145 Vogue's Decorating Finds and Ideas
208 In Texas: A House Marked with Art; A House Around Books

BEAUTY

48 Beauty Checkout
98 Vogue's Ready Beauty
162 Beauty Bulletin: You Are It
164 The Instant Eye Lifts
166 The Sound of Scent. By Rebecca Warfield
168 New School of Hairkeeping
170 Fantasy Hairkeeping with notes from Baudelaire

DEPARTMENTS

94 Vogue's Fashions in Travel: Texas, now. By Despina Messinesi
124 Vogue's Notebooks: Parties in London, Philadelphia, St. Louis
132 Vogue's Spotlight: Theatre. By Anthony West
134 Vogue's Spotlight: Television. By Ann Birstein
136 Vogue's Spotlight: Art. By Barbara Rose
138 Vogue's Spotlight: Books. By Jean Stafford
140 Vogue's Spotlight: Education. By Donald Barr
142 Vogue's Spotlight: Money. By Paul A. Samuelson
147 Men In Vogue . . . Notes, Quotes, and Votes
241 Vogue's Travelog
245 Vogue's School and Camp Directory

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that won't
let go.



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By Kasper for Joan Leslie.

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It's the coat dress. It's the suit. It could only be woven of polyester/cotton twill by Galey & Lord, 1407 Broadway, N.Y., N.Y. 10018, a division of Burlington Industries.

KENNETH PAUL BLOCK



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Elegance to the Nth degree,
Norman Norell's black dinner
suit, in the Crystal Room.

HUDSON'S

The Woodward Shops

The fashionable woman is known throughout the world, but the essential woman remains a mystery not only to men but to herself as well.

At HemisFair'68, the United States' first official World's Fair since Seattle, some of the world's most renowned women have created a special pavilion devoted entirely to examining the mystery of woman, her purpose, her accomplishments, her individuality, as exemplified by women from around the world and women from the past.

This is the basic woman as mother and wife. The creative woman in art, politics, and religion. The woman of beauty and fashion from flora dora to flower power, from bare ankles to bare bosoms.

The Woman's Pavilion is only one exhibit at HemisFair. There are fifty others from the nations of four continents and the United States' largest industries. It's a world of new ideas, exciting challenges, and endless fiesta, opening April 6 for six wonderful months.

If your feminine intuition tells you to find out more about all this, write for further information on HemisFair, tickets and accommodations: Visitor Services, Drawer H, San Antonio, Texas 78206. ©1968, HemisFair'68®



®HemisFair'68:1968 World's Fair/San Antonio, Texas, April 6-October 6

Dynamism of today . . .

in **TEAL TRAINA'S**

orange and white

awning stripes with

intense blue blouse

and in the

Oldsmobile **TORONADO,**

whose stride and glide

and soothing power

make it the official car

of **HEMISFAIR'68®**

in San Antonio.



F R O S T B R O S.®

Brave new look
in black and white
cotton checks by
BEN REIG...and
in the go-young
bravado of
front-wheel-drive
Olds **TORONADO,**
official car
of **HEMISFAIR'68®**
in San Antonio.

FROST BROS.

Young individualists . . .

misty print cotton by Charles Cooper

for **COOPER COUTURE** . . .

and Oldsmobile's **TORONADO,**

whose front-wheel-drive

leadership and strong

appeal for moderns

make it the official car

of **HEMISFAIR'68®**

in San Antonio.



FROST BROS.



Fashion power . . . by **ADELE SIMPSON,** in orange and white woven cotton, the design one of fluid freedom. Its escort: the front-wheel-drive Oldsmobile **TORONADO,** whose effortless power makes it the official car of **HEMISFAIR'68®** in San Antonio.

FROST BROS.

Go young

in **PATTULLO-**

JO COPELAND'S

after-five white

silk linen traced

with black lace

and in Oldsmobile's

front-wheel-drive

TORONADO,

official car

of **HEMISFAIR'68®**

in San Antonio.



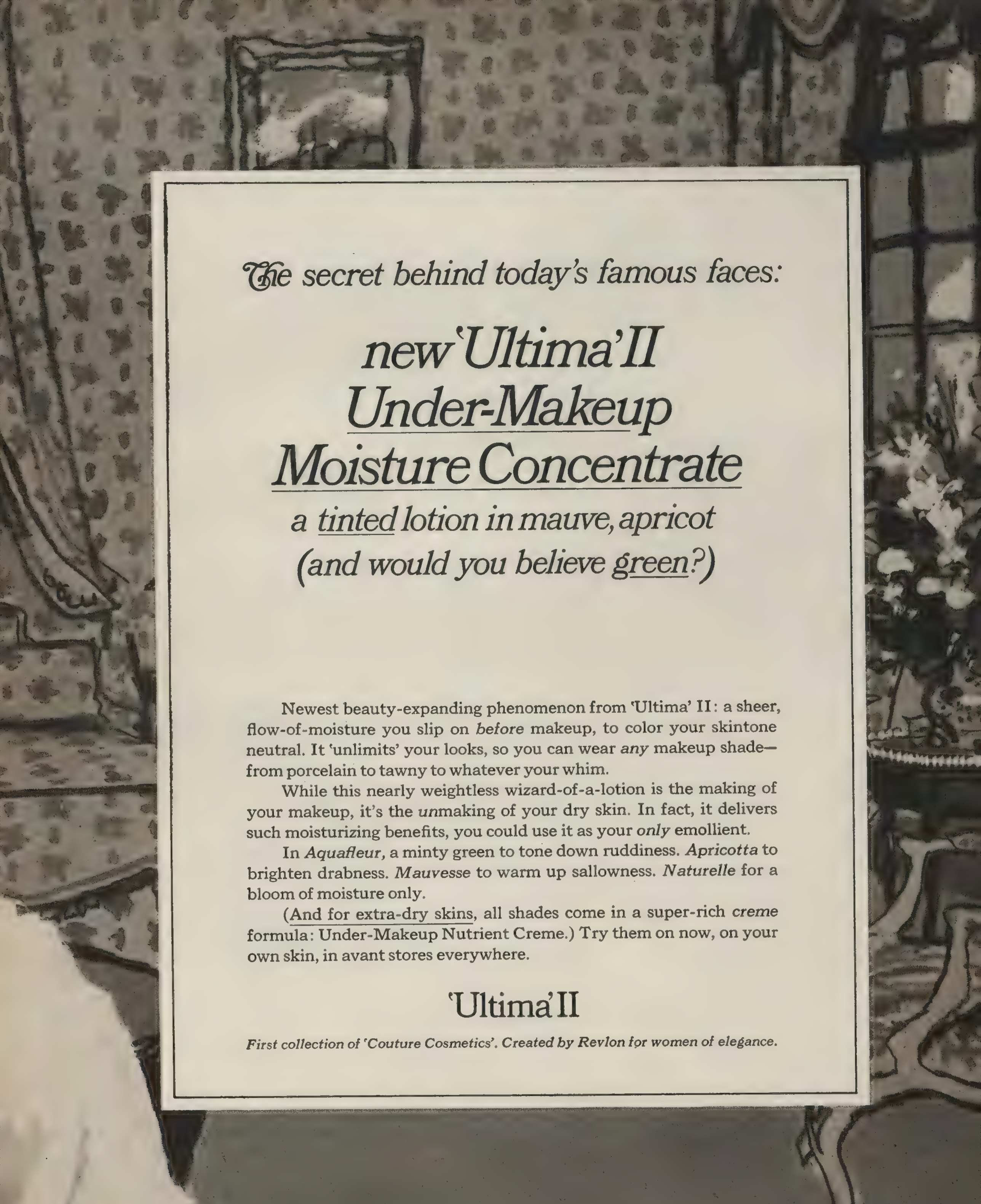
F R O S T B R O S.



Vivid contrast
in a black
and white
gala midi,
a **MIGNON**
design by
Dorothy Farbo
and in the
silken power
of the
Oldsmobile
TORONADO,
official car
of **HEMISFAIR'68®**
in San Antonio.

F R O S T B R O S.





The secret behind today's famous faces:

new 'Ultima' II Under-Makeup Moisture Concentrate

a tinted lotion in mauve, apricot
(and would you believe green?)

Newest beauty-expanding phenomenon from 'Ultima' II: a sheer, flow-of-moisture you slip on *before* makeup, to color your skintone neutral. It 'unlimits' your looks, so you can wear *any* makeup shade—from porcelain to tawny to whatever your whim.

While this nearly weightless wizard-of-a-lotion is the making of your makeup, it's the *un*making of your dry skin. In fact, it delivers such moisturizing benefits, you could use it as your *only* emollient.

In *Aquafleur,* a minty green to tone down ruddiness. *Apricotta* to brighten drabness. *Mauvesse* to warm up sallowness. *Naturelle* for a bloom of moisture only.

(And for extra-dry skins, all shades come in a super-rich *creme* formula: Under-Makeup Nutrient Creme.) Try them on now, on your own skin, in avant stores everywhere.

'Ultima' II

First collection of 'Couture Cosmetics'. Created by Revlon for women of elegance.

Enjoy bold new horizons in a white double-breasted coatdress by JUSTIN McCARTY 50. It's the fresh, feminine way to arrive in Texas. Fly there the American way

Sanger-Harris
DALLAS



THIS IS THE YEAR TO VISIT TEXAS. FLY THE AMERICAN

See Texas from your window-pane suit by JUSTIN McCARTY.
Black and white cotton twill 46.
To wear Texas-hopping. Fly there the American way

Sanger-Harris
DALLAS



WAY AND HAVE A FASHION FLING AT SANGER-HARRIS

The belted dress-shirt by GEORGETTE TRILÉRE is crunchy white silk 115. It's the look going over big in Big D. Fly there the American way

Sanger-Harris
DALLAS



FLY THE AMERICAN WAY TO TEXAS.

The way to look is in romantic ruffles of black silk organza by JOANNA NELSON 95. The place to go is Dallas after dark. Fly there the American way

Sanger-Harris
DALLAS



FIRST STOP: DALLAS AND SANGER-HARRIS

Shoes reach a new altitude in ROSINA FERRAGAMO .
of Italy's white or tan patent with golden pirate's buckle 34.
For stepping out in Texas. Fly there the American way

Sanger-Harris
DALLAS



WHEN YOU WANT TO GET UP AND GO, SANGER-HARRIS

Go the shirttail route in a belted navy-white polyester knit by JOE FRANK 60. For meanwhile, back at the ranch. Fly there the American way

Sanger-Harris
DALLAS



HAS THE GIDDY-UP, AMERICAN AIRLINES HAS THE GO

The newest waterway is a back-dipping tunic by COLE of California 30. The place to getaway is the Inn of the Six Flags. Fly there the American way

Sanger-Harris
DALLAS

COME ON DOWN. THERE'S A LOT TO SEE IN TEXAS. FLY

The pant-sleeper is the most comfortable accommodation for lounging yet. By GOSSARD ARTEMIS 7., it's just the ticket for your Texas travels. Fly there the American way

Sanger-Harris
DALLAS



THE AMERICAN WAY. DRESS THE SANGER-HARRIS WAY

And now Estée Lauder introduces Re-Nutriv Foundation— a remarkable new Liquid Creme make-up

Re-Nutriv Liquid Creme Foundation is a hand-blended formula enriched with Estée Lauder's famous creme of creams and whipped to a soft, smooth texture so good, your skin will eat it up. It gives your complexion

- complete coverage
- intense glow
- magnificent finish

And your fingertips control the exact degree of long-lasting coverage. Whether you prefer a thin application or a more generous smoothing-on, both result in a look of flawless perfection. In six new fashion-perfected shades that range from pale beige to fresh rose to deep sun tones.

Re-Nutriv Face Powder is hand-sifted to give you a fresh, radiant finish. Its invisibly translucent cling lasts so much longer without retouching. Its extra rich ingredients help camouflage lines and flaws. In three transparent tones that complement Re-Nutriv Foundation.

Estée Lauder

The formulas are so precious, Estée Lauder has put them in golden-Baroque capped jars for you to treasure.

Photograph: Skrebneski © 1968 Estée Lauder Companies



What's happening in Dallas is happening in Main Place.



There's a new dynamism in the downtown area. A vital self-contained environment bent on making itself felt by night as well as by day.

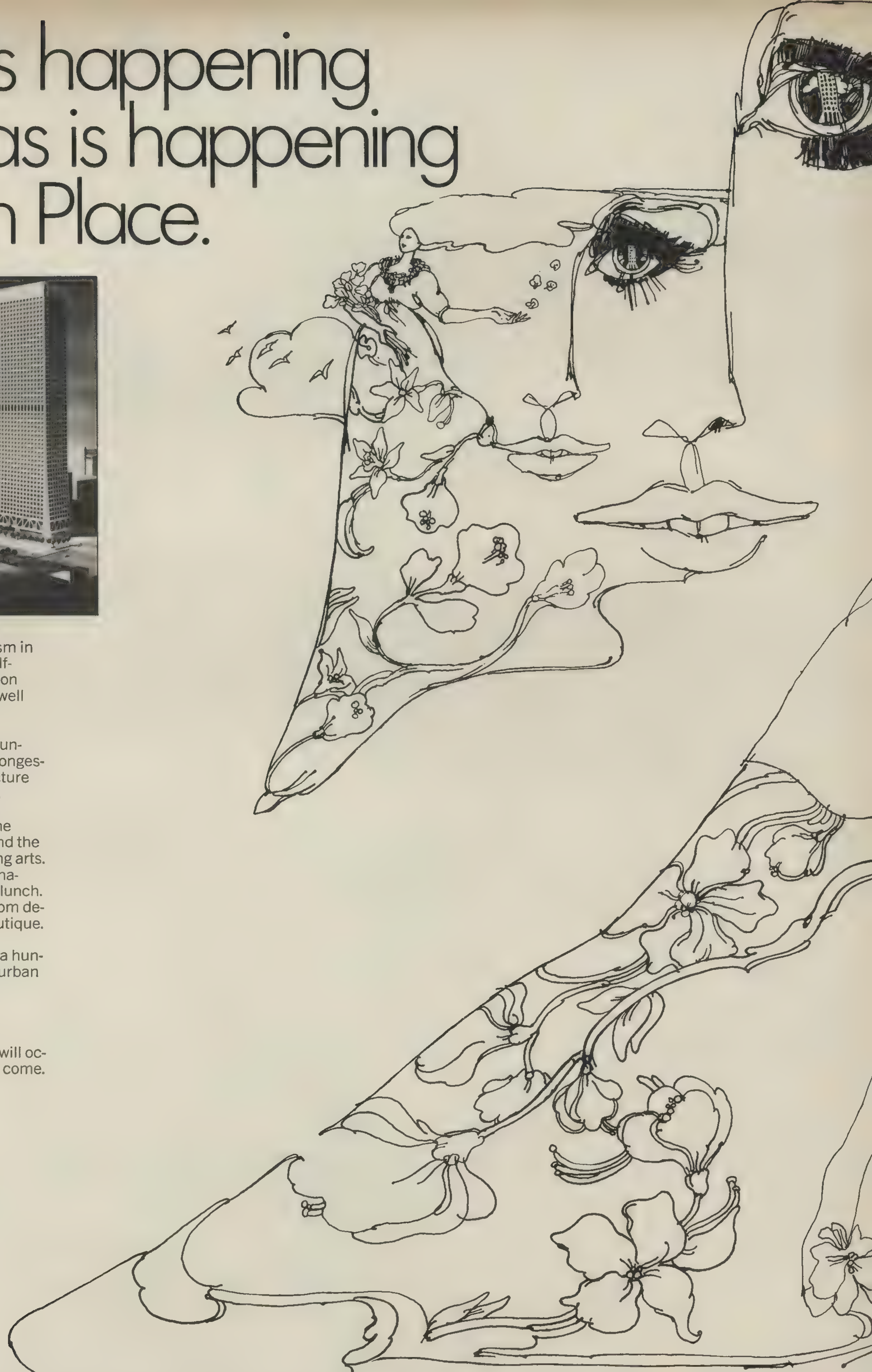
It's a wide tree-lined fountained plaza in the midst of congestion. It's humanizing architecture in the midst of impersonality.

It's headquarters for the world's large corporations. And the small ones. For the performing arts. And band concerts. For international cuisine. And the quick lunch. For shopping unparalleled from department store to elegant boutique.

It's ten acres and over a hundred million dollars worth of urban excitement on every level.

It's called Main Place.

And that's the place it will occupy in Dallas for decades to come.





The Miss Titche Shop, for instance.

It's a new breed of specialty shop in the downtown area. Dresses, sportswear, suits, coats and accessories spill into its elegant decor. Junior and misses sizes bear its label.

It's a place where personalized service—in the fullest sense of the word—is to be expected. And received.

It's the habitat of career women who set a fashion-pace that others follow. Be they age of 25 or class of '25. Years couldn't matter less. This is what does: they look young, they think young. They like what's new. But steer clear of what's kook.

It's the Miss Titche Shop... soon to be...newest member of Titche's growing family.



"I KNOW MY ROMEO AND JULIET"

By Polly Devlin

Zeffirelli jumped high into the air, his whole body taut and tense and stiff, as though he would burst if he didn't get off the ground, shouted frantically, "Move Move MOVE," and a kaleidoscope of actors burst and spurted across the gold and tranquil palace courtyard. They surrounded the stretcher bearing the limp body of Michael York; and Natasha Parry, seeing it, opened her mouth in a long black shriek. At his third shout everything changed. The air tightened, the actors became fifteenth-century noblemen, Michael York yielded to a newly dead Tybalt, his gory makeup becoming the blood that trickled his life away, and it was Lady Capulet's desolate dreadful scream which curdled our flesh. The heat was heavy, the cameras bright; there were cars on one side of the courtyard, technicians on the other, and scores of onlookers; but for three minutes we were all set in eerie ice transported frozen, to the feel, look, sensibility, and perspectives of Verona, centuries before. This was how Franco Zeffirelli was filming *Romeo and Juliet,* in Italy.

It was no feat of our collective imaginations; they had been exercised for us and magnetized by the power and detailed intensity of Zeffirelli's imagination and direction.

Time and time again Zeffirelli subdued the twentieth century by his extraordinary mastery over his crew and cast and setting and, indeed, over his bystanders. His attention to detail; his knowledge of what he is doing, what he is looking for, what he is re-creating; his love for his subject and subjects; his insistence that everyone else try to be equally absorbed make every day of filming a day in the world of Verona, a world dominated by the Montagues and Capulets and ripped by Romeo and Juliet.

Off duty the atmosphere is rather that of a campus with Zeffirelli the campus king. He, the perfectionist, is pleased with the scene. "*That* is the end of an era. Tybalt is killed. These gorgeous young men, the braves, the young bloods, these gallants are finished. How beautiful they are —how sure of themselves. But they are the SS of Verona. And this? . . . this is the bunker scene."

The young gallants become actors again, coughing and drinking Coke and scratching their codpieces. "You know who've been here longest by the state of their codpieces," said a makeup man lugubriously.

Seeing them standing around and watching the filming of later scenes, it becomes apparent that one of the reasons for Zeffirelli's success in re-creating a living atmosphere is his insistence on contemporary occupation and texture. The extras all *do* something. The women launder, or cook, or sew; the men look as though they earned a living or extracted one. The eye leaps and slides and is drawn, dragged, and chased from and by one marvellous texture, colour, and movement to another.

There's red velvet against white skin and live steam hissing through rope and sacking out of wooden copper-banded tubs. There's ironed linen and wet wool, crumbling walls and painted ceilings. There are huge wooden beams, burning logs, thick steamed-up windows, pearls looping up long hair, diamonds sliding between large pink breasts, clogs on flagged floors.

Before the cameras start rolling, before a line is spoken, the scene is whole, contented and contained.

(Continued on page 52)



EASTERN flies you to SAKOWITZ COUNTRY

Don't expect a world of prairies and painted deserts. Enter instead the world of Picasso and oil paintings. Why? Because Houston, an Eastern address, is a Super City of Art. Where Old Masters and Moderns co-exist beautifully in Houston's Museum of Fine Arts. Where Sakowitz splashes ancient desert flowers across these MANHASSET CASUALS in the modern marvel of ENCRON® POLYESTER.

Sakowitz
HOUSTON





EASTERN
flies you to
SAKOWITZ
COUNTRY

Don't come seeking redskins and rain dances. Watch instead for pigskins and pitchers. Why? Because Houston, an Eastern address, is a Super City of Sports. Where the great Pros show their champion style under the astonishing Astrodome. Where Sakowitz displays such beautiful fashion formations as this streak-stripe coatdress by ANN MURRAY or this criss-cross costume by RONA.

ANN MURRAY or this criss-cross costume by RONA.

Sakowitz
HOUSTON





EASTERN
flies you to
SAKOWITZ COUNTRY

Don't perk up your ears for guns and guitars. Listen instead for voices and violins. Why? Because Houston, an Eastern address, is a Super City of Culture. Where the Jones Hall for the Performing Arts lifts the curtain on international artists of opera, orchestra and dance. Where Sakowitz sets the stage for superb fashion performance, such as this BAN-LON® swirl of nylon or this petal-powered shirtdress by PARNES-FEINSTEIN.

Sakowitz
HOUSTON

EASTERN
flies you to
SAKOWITZ COUNTRY

Don't come scouting for bandits and bandannas. Look instead for big boats and bananas. Why? Because Houston, an Eastern address is a Super City of Shipping. Where the waters of the world are but a step up a gangplank at progressive Port of Houston. Where the fashion of the world is but a step into a Sakowitz Salon, to find such shoe news as this I. S. Super Spectator.

I. S. Shoes
Division of D'ANTONIO SHOE CORPORATION

Sakowitz
HOUSTON

Stripe after stripe of 100% Dacron® polyester knit. About $55. Bergdorf Goodman, Neiman Marcus, Marshall Field & Co., I. Magnin.

Kimberly



Revlon Discov

ers Goldfrost

When a great
fashion strikes,
you know it.
At once.
This is it.
The next
look for lips.
A whole new way
to frost the mouth.
Never unearthed
before.
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Not silverfrost.
Or pearlfrost.
Or coldfrost.
It's goldfrost!



Goldfrost.
A beautiful new charisma
added to color. Turning 'pales'
into something entirely else.
All warm and quivery and
softly-splendored on the mouth.
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fashion point.
Nothing Fort Knox or flashy.
Not a trace of gilt.
Goldfrost is the turningpoint
in frostings. Their golden
tomorrow.
Fashion-firsters will
lead the rush.

Goldfrost Pink, Goldfrost Beige, Goldfrost Coral, Goldfrost Natural



people are talking about new Loves — new Places —
new Looks to light up an evening — Our look in palest blue
wool gabardine by Seymour Fox.
superstar of the American couture, 395.00
in Dallas, Texas at

Lou Lattimore

Sheer up to her waist
in panty hose. Rolling in
Agilon. Long stretch
of luck for baby.
Now try yours.
Lots of skin
and pastel tones
to gambol in.

baby's got a new pair of Hanes
(and the thigh's not the limit)



Hanes

4½ reasons why Max Factor's new UltraLucent Blusher is better than yours:

1. It has a secret that makes you blush longer.

An amazing new ingredient, Ultra-Cel, gives hours more bloom to each blush-stroke...keeps blush from fading...floats it on, so it can't build up in blotches. Blush never lasted so long...or so beautifully.



2. It has the smallest big brush.

The fullest, fluffiest, softest blush-brush ...to pick up and apply color better than ever before. With the teeniest sculptured handle for a non-slip grip.

3. It has non-fickle shades.

They don't change color. Our peach really clings. Our pink is perpetual. Our amber is forever. That means *you* stay fresher too...with a blush so sincere, it might have come from your heart.

4. And a great big mirror for admiring the view.



(Actual size)

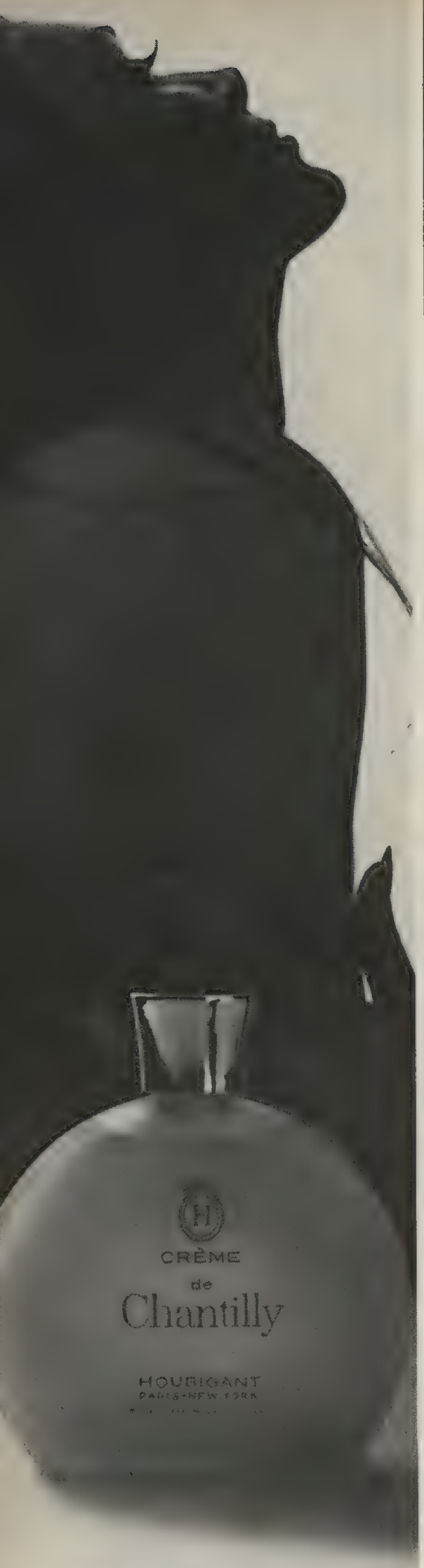


1/2. We packed it all in a case so small, you can hide it in your palm or your tiniest purse. See the difference for yourself. Just put the big old blusher you now use on top of ours.

You'll find the best, longest-lasting blush comes in the smallest package.

UltraLucent Blusher by Max Factor

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A few gentle strokes do
marvelous things for your skin
(all over).
Smooth. Soften. Moisturize.
With a clingy cloud of
scent that lasts for hours. $4.
Crème de Chantilly by
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BEAUTY CHECKOUT

April 1

The cook is in The Greenhouse

We've already reported—Vogue for April 1 of last year—on The Greenhouse, the palmy health-and-beauty spa run by Neiman-Marcus at Arlington, Texas, between Dallas and Fort Worth. We dwelt dreamily on the serene, climate-controlled atmosphere, the strict but un-dreary regimen, the total environment designed to bring beauty and health into bloom. . . . The swimming pool set among cool green ferns, flowering hibiscus and azaleas, in what seems to be a giant white-latticed conservatory; this, shown on page 204 of this issue. . . . The staggering ratio of staff to guests: 65 to 36. . . . The sauna baths and hour-long massages, the exercise classes—some in, some out of the pool; the wonders performed on skin and hair by resident djinns from Charles of the Ritz. . . . The fact that the place is not just a retreat, but "the most beautiful beauty training-camp in the world"—every guest is encouraged to *learn* the health and beauty techniques that produce such spectacular results during the ten days or two weeks she's at The Greenhouse.

What we didn't have space to describe at any length is the food, which is fantastic. It's supervised—down to the last pinch of ground ginger in the Swedish Pea Soup, the last fresh strawberry on the Coeur à la Crème—by Helen Corbitt, Director of Restaurants at Neiman-Marcus, a renowned food expert and writer of mouth-watering cookbooks. Once head dietitian at a famous New York hospital, Miss Corbitt knows all there is to know about calories, vitamins, and minerals, about sugar and salt substitutes, about skim milk and Teflon skillets and the rest of the weight-watching litany. She refuses to be depressed or daunted by any of it. . . . She sees no earthly reason why the 850-calories-a-day menu at The Greenhouse—on which the average guest loses from five to seven pounds a week—should be any less varied, fascinating, and delicious than the meals served at, say, the Zodiac Room at Neiman-Marcus. (There, one famous dessert alone—the Zodiac Ice Cream Pie—packs a towering 750 calories.) She points out that the taste of good fresh foods is often masked, rather than enhanced, by globs of butter and cream; that wine and cognac used in cooking lose their calories, leave their flavour; that fresh caviar contains few calories. Her approach to diet meals is one of relish, enjoyment, approval—and the meals reflect it. She's also a strong believer in the importance of serving them beautifully. . . . Each guest, when she leaves The Greenhouse, is given a booklet containing a two-weeks' supply of typical Greenhouse menus and the recipes needed for them. The three recipes below are taken from this booklet. More of Miss Corbitt's Lucullan low-calorie meals can be found in her newest cookbook, *Helen Corbitt Cooks for Looks* (Houghton Mifflin; $4). Now, the recipes:

HOLLANDAISE. 1 cup skimmed milk; 2 egg yolks; 1 tbs. arrowroot; 1 tsp. lemon juice; 1 tbs. chopped parsley; salt substitute. Heat milk, add rest of ingredients and whip.

ORANGE CHICKEN. One 1¾-pound roasting chicken: 2 tbs. chopped shallots or young onions; 1 cup orange juice (fresh); ½ tsp. paprika; ¼ tsp. dried rosemary; ¼ tsp. salt substitute and pepper. Place chicken in oven-proof casserole. Sprinkle with the shallots, paprika, and rosemary. Place in a 300° oven to bake. Baste frequently with the orange juice until chicken is brown and done. Peel, steam, and slice fresh carrots, and brown in the pan juices from the chicken.

RASPBERRY SPONGE PUDDING. 1 cup skimmed milk; 4 egg yolks; 3 tbs. sugar; ½ tsp. vanilla; 2 cups fresh or frozen raspberries—delete sugar if frozen; 4 egg whites. Combine milk, yolks, and sugar in top of double boiler. Cook over hot water until custard coats a spoon. Remove, add vanilla and cool. Rub berries through strainer or put in electric blender. Add to cool custard. When egg whites are beaten stiff, fold into custard. Chill and serve. (More Beauty Checkout, page 56.)

I dreamed I swung to a new beat in my *maidenform*® confections...

My new Confection® collection really turns me on! The prettiest pantie-girdle with Lycra®, to match my low and lacy Confection bra with just a whisper of fiberfill. Then I add a silky nylon tricot chemise or demi-petti with lacy edging. I wear them all in vibrant new super shades of pink, blue and citrus green, as well as a whole string of great pastels.

Bra $3.00. Girdle (power net elastic: nylon, "Lycra" spandex, exclusive of decoration) $6.00. Demi-petti $4.00. Chemise $6.00. (Both are all "Antron" nylon, exclusive of decoration.) Other Confections from $2.50.

*Reg. U.S. Pat. Off. © 1968 by Maidenform, Inc., makers of bras, girdles, lingerie, active sportswear.

SPORTSWEAR BY ANNE KLEIN FOR MALLORY



If Revlon's 'Fire & Ice' was your first lipstick...

...it's time for Revlon's Eterna '27'

The famous skin cream that brought dramatic visible results to women's skin in 6 out of every 10 cases tested.

It was a good year, wasn't it? All you needed to make you look exactly the way you wanted to, was your new lipstick from Revlon.

Now you look for different things. Your make-up's changed radically over the years—you may find yourself wearing less than ever. And, if you're realistic, the face beneath the makeup is what actively concerns you. That is why it is probably time for Revlon's Eterna '27'.

Eterna '27' is one of the most famous skin creams ever created. There's nothing remotely like it. Its remarkable basic ingredient—progenitin—is not a hormone and can be used only by Revlon. And the facts are these: Within 40 days, Eterna '27' could bring dramatic visible results to your skin as it did in 6 out of every 10 cases tested. Even skin specialists are impressed. And, even if you were born long before 'Fire & Ice', or long after, it doesn't matter. The skin, young or old, most in need of help, seems to benefit most from it.

Now is the time to get serious. Ask yourself this question. Do your looks really need a lot more of a lift than you can get from a new lipstick? If the answer is yes, it's time for Eterna '27'.





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IN 5 WEEKS!

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*or your money refunded.
**Pat. Pend.

"Romeo and Juliet"

(Continued from page 34)

"Yes yes yes," said Zeffirelli. "For *look!* This is the story of Romeo and Juliet and I will tell it. But I hope it will really be a documentary of the period as well. You will see how this mystifying amazing thing could happen. I know my Romeo and Juliet; but, oh, how I also know my Italy."

Juliet enters with her nurse. Her bosom is constricted within the laced, straitened, braided top of her sweeping velvet dress so that in silhouette she is tiny, pouter-pigeon breasted. Her nurse beside her wears layer upon layer of wool upon wool upon wool.

Neither actress can get over how the women of mediaeval Italy *survived*. The sweat lashes down their faces. When they sit down between takes they spread their legs, knees lolling, and when they eat they push their necks forward like ducks snatching for bread, to keep their mouths and falling drops and crumbs beyond their elaborate costumes. In front of the cameras they look cool and contented.

Every costume is carefully researched, every extra on the set looks mediaeval, authentic, real. But their authenticity can't be wholly due to the costumes. "Of course it's not just the costumes," said Zeffirelli, slamming hard on his brakes and spinning his car across a Tuscan plain of incomparable beauty. "I took thousands of photographs of all the people I might use as extras and examined them and chose out the ones I wanted and then looked at them in life again. Then I made my final choice.

"And this is what I was looking for—I wanted to establish the two breeds, the two prototypes, the two streams of blood in Italy. The first is gentle and noble, the fair or dark nobility of the Crusaders with their fine and chiselled features. The other is the stream of peasants—young-blooded, dark, beautiful gothic faces, with burning eyes and heavy cheekbones. Michael York has the look. I dyed his hair black. These are the people who were there when Romeo and Juliet were there, and they are still here. And in a place like this the whole thing begins to spin, to get nearer the truth and the centre of the event. *Here* it could have happened."

Here is the beautiful hill town of Pienza in Tuscany. In the fifteenth century it was suddenly changed from a sleepy little peasant village into the grand summer residence of Pope Pius II who had been born there and wished glory for and on his Nazareth. After he died, it sank back into obscurity and has remained almost unchanged ever since.

"The story is so, so *plausible* in a place like this. It probably happened here or a tragedy somewhat like it. Look at it. When I was studying art in Florence, I used to bicycle out to look at it; and when I started this film, I came straight here.

"I'm obsessed by life gone by, by the loves and laughs and tears and sighs, the events that took place here that were so overwhelmingly important to the people involved and of which nothing remains. Nothing. Not an echo of their voices, not a whisper. I'm obsessed by youth and life and death, by that whole cycle.

"I'm horrified when I see the flesh of my young Romeo and Juliet and think of their being touched by death, of their muscles weakening, their hearts slowing. They are like flowers, so vulnerable, so easily snapped: I look at Juliet, the milk hardly dry on her lips, and to think of death in connection with her is appalling, horrifying."

Juliet comes past licking her lips. "I feel very guilty," she said. "Zeffirelli makes me eat potatoes and nothing else for one day, once a week. *He* does it, too."

"And an excellent practice it is," said Zeffirelli. "It bloats you all up and clears the poisons out of your system and you start off again fresh. It only works if you have nothing else." He goes off to start the day's shooting.

"That's why I feel so guilty,"

(Continued on page 69)

THE SIGNATURE
TELLS THE STORY

Herbert Levy

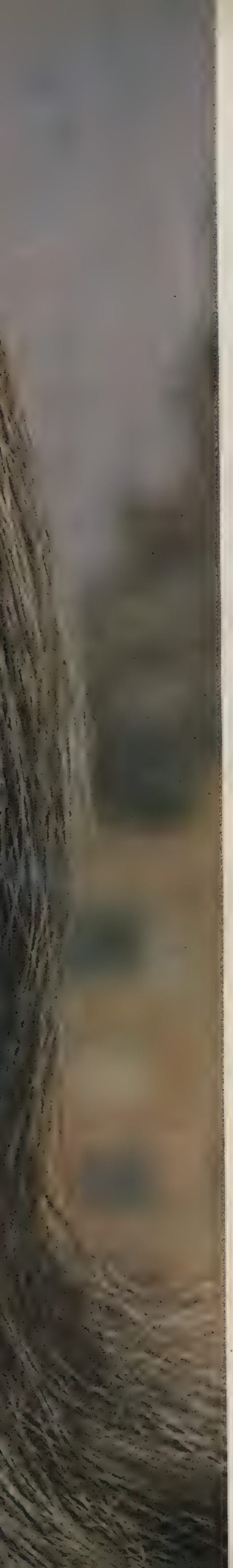
Carefree travel knit on opposite page also at these fine stores:

ALABAMA
Birmingham.....Burger-Phillips
Florence.....Shirley's
Mobile.....C. J. Gayfer
ARIZONA
Phoenix.....Goldwaters
Scottsdale.....The Lilac Tree
CALIFORNIA
Southern California.....Draper's
Carmel.....Vanity Fair
Fresno.....Gottschalk's
Modesto.....Hammett's
Sacramento.....Kneelands
San Francisco.....Livingston Bros.
COLORADO
Denver.....Denver Dry Goods
CONNECTICUT
West Hartford.....Modern Woman
GEORGIA
Atlanta.....J. P. Allen
Augusta.....Cullum's
ILLINOIS
Chicago.....Carson, Pirie, Scott
Mattoon.....Helen Montgomery
Springfield.....Roland's
Streator.....Opdyckes
INDIANA
Evansville.....De Jong's
Indianapolis.....Wm. H. Block Co.
Lafayette.....Loeb's
Wabash.....Beitman-Wolf
IOWA
Cedar Rapids.....Armstrong's
Des Moines.....Wolf's
Sioux City.....Younker-Martin's
KANSAS
Topeka.....Pelletier's
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KENTUCKY
Lexington.....Wolf-Wile
Louisville.....Selman's
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Baton Rouge.....Goudchaux's
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Shreveport.....Rayes Ladies Apparel
MAINE
Portland.....Porteous, Mitchell & Braun
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Baltimore.....Hutzler's
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Boston.....R. H. Stearns
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Springfield.....Netter's
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Grand Island.....Brandeis
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NORTH DAKOTA
Fargo.....Sgutt's
OHIO
Cincinnati.....Pogue's
Columbus.....F. & R. Lazarus
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OKLAHOMA
Oklahoma City.....John A. Brown
OREGON
Medford.....Jean Hart
Portland.....Nordstrom's-Best's Apparel
PENNSYLVANIA
Berwick.....Ardis Kepner
Harrisburg.....Junior Dress Shop
Pittsburgh.....Joseph Horne Co.
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Providence.....Gladding's
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Columbia.....Haltiwanger's
Greenville.....Ivey's
Spartanburg.....Aug. W. Smith Co.
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Aberdeen.....Marie O. Simmons Shop
Sioux Falls.....Louise Dixon Shop
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Chattanooga.....Loveman's
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TEXAS
Amarillo.....White & Kirk
Austin.....Yaring's
Corpus Christi.....Lichtenstein's
Dallas.....Stylish Stout Shops
Houston.....Sakowitz
Laredo.....Hachar's
Lubbock.....Dunlaps
San Antonio.....Frost Bros.
UTAH
Salt Lake City.....ZCMI
VIRGINIA
Richmond.....Miller & Rhoads
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WASHINGTON
Spokane.....The Crescent
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Green Bay.....Wassersteen's
Milwaukee.....Smartwear-Emma Lange

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The great new freedom movement
in makeup happening now!

NEW 'DEMI-MAKEUP'

By REVLON

the first totally translucent finish-for-the face ...for today's soft, soft, softest look

'Demi' is the today-fashion in facewear. The makeup that is and isn't. A silky slip-on of color-in-creme, it gives your face a soft, translucent finish that looks and feels like flexy, flawless skin. It's a whole new demi-world of light-reflecting, layerless coverage that lets the 'skinness' of you show through. 'Demi' even feels translucent. With so much moisture in its makeup, it slips on with a new sort of sleek, skimmy ease. You can work with it, play with it, and blend it almost endlessly. (You simply can't wind up with a smothered-up, covered-up, 'makeup-y' look). If all you restless beauties hadn't asked for the absolute moon (a translucent makeup that covers, too) we might never have invented this face-age phenomenon. But now that Demi-Makeup's here, aren't you glad you thought of it?



The 'Moon Drops' Demi-Makeup Collection

Translucent Flowing Creme Makeup, the start of the delicious goings-on. *Pressed Powder,* the softest kind of puffery. *Loose Powder,* weightless as air. *Blushing Powder,* the shy-est hint of color.

THE ART OF

Justin McCarty



Stark drama . . . bold stripes play a major role in the fashion impact of our tunic dress. Cast of colors: natural linen-look rayon with orange, brown, navy or black. 6 to 16. About $40. JUSTIN McCARTY, a division of PARKLAND OF DALLAS, INC., 429 Second Avenue, Dallas, Texas 75226

BEAUTY CHECKOUT

April 1

The patter of little faces

To give a face a better figure. To make the skin fit better. To tone up lazy muscles that may be just sitting there, sagging. To work up a fresh young glow by boosting the circulation and getting the blood into action. These are some of the praiseworthy causes promoted by a new electric appliance—little, light, white—that looks like a contoured handle attached to a flat piece shaped like the prop of a small plane. The prop of a face, it all adds up to. Plugged in, turned on, this flat blade starts to vibrate—pat-pat-pat-pat-pat-pat-pat, at the rate of 1,800 strokes per minute. Held against the face, this energetic apparatus—called the Pat-A-Glow Electro Vibrator, from Helena Rubinstein—does its work: giving a quick, efficient, effective facial massage. Stroked over cheeks, upward, outward; from nostrils to temples, under eyes; up and out from centre of forehead; under chin; up the throat. Used alone, it aims to provide the aforementioned benefits, plus a perked-up tingly feeling that continues, like afterglow, for minutes after the treatment is stopped (we interpret this as the sign of an enthusiastic face that wants all the glow it can get). Used with face creams, it pats them into the skin—another of Pat-A-Glow's powers, helps them to do their work better. Two very pattable possibilities here: Herbessence Skin Life Cream, Herbessence Skin Life Emulsion, both also Helena Rubinstein's. . . .



TAD WAKAMATSU

Bubble baths of a tropical nature

South-of-the-bor-der. . . . Well, we tend to burst into song, thinking fondly of a delightful *descansadero* we checked out recently where enjoyment, good looks, and good health are all ministered to with a flourish, often all with the same ingredients—for instance, strawberries, mangoes, avocados, cucumbers, papayas, usually mixed with honey, are served at meals, and also whipped up into fragrant rewarding facial masks. These juicinesses, part of the program of a hotel-spa, ninety miles from Mexico City, the Hotel Ixtapan, where guests come from everywhere, especially to partake of a benefit that comes naturally there—the mineral water that spurts out bubbling at 105 degrees F., for thermal baths, available in pools big enough for two, in private rooms. Here, one—or two—can sit in the water, float, perhaps swim a small stroke or so. This water, *se dice,* does good things for people with arthritis and other stiffenings; *we* know it worked wonders on our own particular tensions. . . . Other pleasures at Ixtapan are vast—the splendid gardens and spectacular mountain views of what was once the country of Aztec emperors; the beauty salon where the fruitful facials are given along with a clutch of other health and beauty helpers—exercise machines, sauna treatments, the works; the servants, all marvellous-looking young Mexicans who speak workable English (from attending daily English classes), and moonlight by singing, dancing, and guitaring for the guests in the evenings. Notable about these, and so many Mexicans: their beautiful hair and fine teeth; we learned that the mineral-rich water there is a very likely factor. Anyone interested in a holiday with all this, plus a nice round-up of sports, and delicious lungfuls of fresh, 5,000-feet-up air could write to this address: Ixtapan, Paseo de la Reforma 132, Mexico 6, D.F.

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8 EQUATORIAL SHADES FROM MANGO TO PAPAYA TO NECTARINE. 2.50 IN A NEW PAGO-PAGO CASE.



Go to the islands.
Buy a mango. Take a bite.
Note the way the fruit
colors your lips.
Natural. Clear. Delicious.
Go buy Elizabeth Arden's
new "Color Clear" lipsticks.
Same thing.

Elizabeth Arden

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Miss Couture

KNIT OF THE MINUTE—The belted white top sleeked over a brown or navy skirt. An ever-ready ensemble, double knitted in La Coste stitch Dacron®-polyester. Sizes 6 to 16, about $35.00.* At J. P. Allen, Atlanta; Byck's, Louisville; Jones Store, Kansas City; Stern & Mann's, Canton. For your store write: Miss Couture, 1407 Broadway, New York 10018
**Higher in the West*



AZIZA UNVEILS THE POWER-PACKED PALES

New 3-tone shadow plan for nonstop color from lid to brow

Brush on the Power-Packed Pales and watch your eyes grow bigger. Brighter. Take on new depths. Aziza's new shadow box was created to make contouring quicker. Easier. The 3-shade shadow plan is a tone-on-tone happening with shadow for lid, contour and pearlized highlighter. The double-ended brush makes it all foolproof. Pure pow.

In six 3-tone color schemes including new glowing pinks and yellows.



Aziza eye makeup by Prince Matchabelli.

I. Miller shows the
wildly feminine look
of a nifty white
knit suit and
soft blouse in navy crepe.
Vamping it up is
the I. Miller Ready to Wear Shoe
with the kindest fit.
In splendid velvety Suede,
elegantly strapped
at the ankle. Influenced
by the dark legged
look for Spring, it appears
in Navy, Grey, Brown and Black.

I. Miller

New York; Chicago; Boston; Philadelphia; Baltimore; Washington; Dallas; Palm Beach; Houston (Battelstein's); Cincinnati (Newbold's); Corpus Christi (Cardinal's.)

The child's guide to Paris.



le Voyage par Air France

A trip on the world's largest airline is a joy for the world's smallest passengers. Air France provides everything from bottle-warming for infants (who travel free) to pop music and movies at the standard in-flight charge for the pre-teens (who travel for half fare). And there's very special service for the 8-to-12-year-old who travels alone. We're not saying it's* le Disneyland *of the skies but kids seem to like us. And Paris. Here's where to find what they'll like most.*

Magasins de jouets

Superb continental toys can be seen and bought at:
Le Chaperon Bleu 14-bis, ave. Hoche,



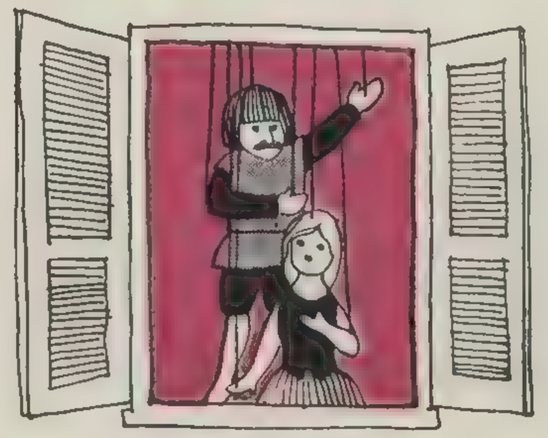
Farandole 48, ave. Victor-Hugo, Au Nain Bleu 406-410, Fbg. St.-Honoré, Paris' oldest toy store with celebrity customers from all over the world and a stock to fit, Baby Train 9, rue du Petit-Pont, fantastic miniature train store, the bulk of whose customers, needless to say, are adults.

les Baby-sitters

You can find suitable baby-sitters through these organizations:
L'Association des Etudiants en Médecine ODEon 25-44, Comité des Oeuvres des Etudiants ODEon 06-70, Azur Baby-Sitter 265-69-26. In addition, For Children Only offers half-day and full-day chaperoned excursions for young people through Taylor Travel Service ANJou 68-31. The number to call for help concerning children arriving in Paris alone is 225-91-88.

Marionnettes

The famous Guignol shows are performed during the summer months once or twice every afternoon in the Tuileries, Luxembourg and



Champs-Elysées Gardens (the last being the oldest puppet show in Paris). In the winter months: André Blin Marionnettes 2, rue Emile Boutroux (Thursdays only), and Claude & Daniel Brazilier 76, rue Mouffetard.

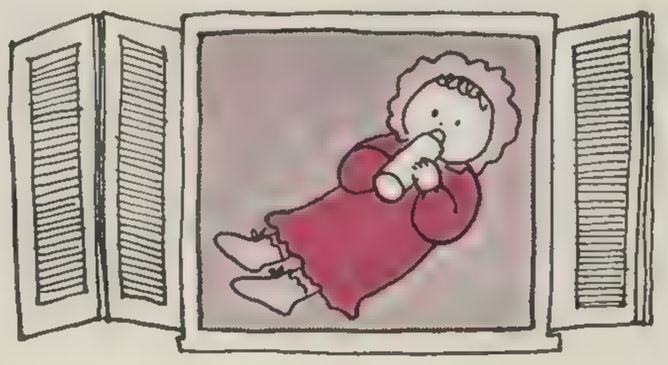
Vêtements

The children's wear departments of the large department stores are a good place to find reasonably priced children's clothes —the kind Parisian children wear. In addition, the following shops offer the fancier type of things you'd expect to find in Paris: Bellina 7, Fbg. St.-Honoré, top luxury togs, Céline 3, ave. Victor-Hugo, shoes for boys and girls, La Châtelaine 170, ave. Victor-Hugo, the kind of clothes visiting royalty buy to bring home, Jones 39, ave. Victor-Hugo, extraordinary collection of clothes for boys and girls from infancy to 18, Baby Dior 28, ave. Montaigne, the name says everything.



Curiosités

Excursions to the following will delight almost any child: Dog Market 106, rue Brancion, Sundays, 2-4 PM, Donkey and Mule Market, same place, Mon. Wed. Fri. mornings, Miniature Trains 6, cité du Midi, 3 & 8 PM (except Wed.), children can drive miniature trains, Musée Grevin 10, blvd. Montmartre, 2-7 PM daily, fantastic and historical wax-works tableaux, Open-Air Stamp Market corner, aves. Garbriel & Marigny, Thurs. Sat. Sun., Paris Metro, the illuminated mechanical map is a must—you press a button for your destination and the route lights up, Eiffel Tower, a trip up, up, up, is even more fun for children than for adults. You can arrange to have the Eiffel Tower flood-lit just for the kids at a time of your choice, all you need is two days' notice to the Cabinet du Préfet de la Seine and $55.00 an hour; Seine Boat Rides, from Alma (right bank) and Jena (left bank) Bridges, boat tours leave every half-hour from 10:30 AM to 5 PM.



Parcs

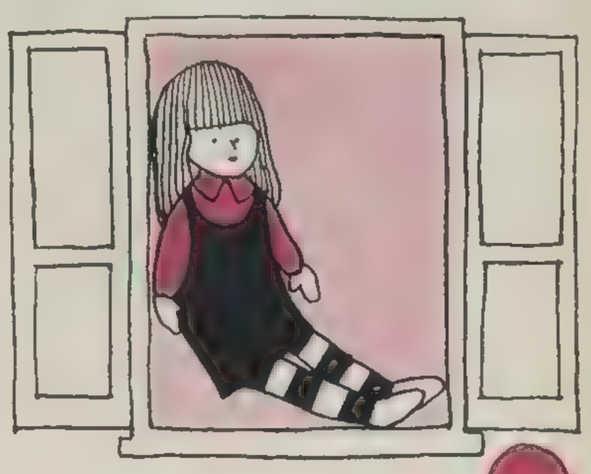
There's a real amusement park with rides, funny mirrors, a miniature train, and a miniature motor-racing track at the Jardin d'Acclimatation (zoo to you). The zoo part has lions, bears, etc. Open from 9 AM to nightfall. Also here, a bowling alley open until 2 AM. Other parks with special-interest events include: Jardin des Plantes, with a winter-garden, live animals, etc. Plus a miniature golf-course 57, rue Cuvier. Buttes Chaumont, Place Armand Currel at Belleville, is the most picturesque park in Paris—small lake, 100-ft. waterfall, puppet theater, swings.

Théâtres

For the very young (for whom language is not yet a problem): Théâtre des Enfants-Modèles, Salle-Chopin-Pleyel 252, Fbg. St.-Honoré, 3 PM, Théâtre des Enfants, Théâtre de la Porte Saint-Martin, 3 PM, Théâtre le Kaléidoscope 5, rue Frédérique-Sauton, 2:30 and 4:45 PM.

les Snacks

The best ice-cream in Paris? Try Berthillon 31, rue St. Louis-en l'Ile, or Fauchon 26, Place de la Madeleine. When the kids want a hamburger or milk-shake, there are close approximations at Le Drugstore 133, Champs-Elysées, and at the Pam-Pam and Wimpy luncheon-ettes dotted around Paris.



Vocabulaire

yes: oui
toilet: lavabo
I am hungry: j'ai faim
I am thirsty: j'ai soif
ice-cream: la glace
please: s'il vous plaît
no: non



Numéros de téléphone

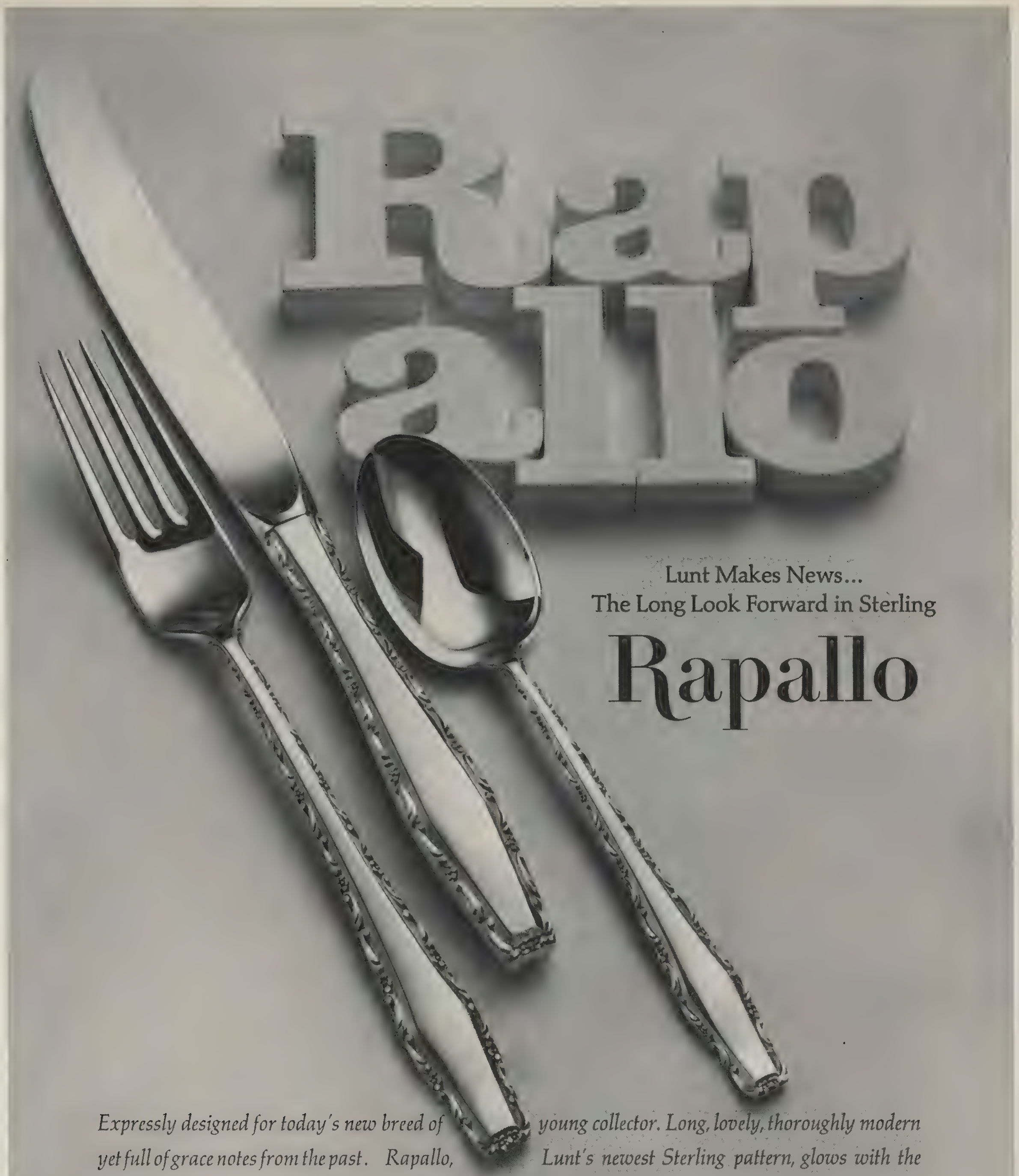
To get you and the kids to Paris, call your travel agent or Air France:
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"Romeo and Juliet"

(Continued from page 52)

said Juliet. "I've just eaten a chocolate bun. . . ."

Juliet's name is Olivia Hussey, and she was chosen by Zeffirelli because she combined so perfectly the looks of innocence and sensuality that he felt his Juliet must have. She is sixteen, the daughter of an English mother and an Argentinean father, has attended drama school all her life, and was one of the schoolgirls (the beauty) in the London production of *The Prime of Miss Jean Brodie* when Zeffirelli picked her out.

In everyday clothes she is unspectacular, shy and gentle, with some puppy fat, a *narrow* little mature face, long black hair, which glows and palpitates, and a surprisingly lush body. One can see that she is beautiful but what made Zeffirelli say, "Yes! She," is not apparent.

Then suddenly, confoundingly, she appears in costume, in the red velvet, slashed sleeves, pearls in her hair. There is, then, no way of describing her beauty or of looking long enough at it. Her face has few shades of expression—the primary emotions leave their mark, but her beauty has little to do with expression or nuance or attraction. It is cool, classic, severe, and etched, as well as being young, soft, warm, unformed. Zeffirelli saw it all while it was only gym-suited potential. He nods. "You will notice," he said, "that all of the attention in the costume is directed towards the head . . . it is marvellous. Far more than I ever expected. Identification? If I'd wanted identification, I'd have got a skillful actress."

"Identification?" said Juliet. "Well, when I read the script, I felt, 'I can't do any of this.' Then I learned the whole script right off. It's so beautiful. I would love to have been Juliet. To die for your own love. . . .'

She talks of Romeo as though she were in love with him; on this small campus, watched over by a chaperone, it seems the only and logical diversion.

"I don't think I am beautiful. I'm full of complexes. I've never seen anyone play Juliet before so I'm shaping it on my own. But what better director could one have than Zeffirelli? He thinks the same as I do about my scenes and he says, 'When she does something wrong, she does it wrong.' I treat Zeffirelli like a father."

Zeffirelli treats her like a kitten he regrets having spoiled but can't resist in continuing to do so. He's one of those rare people who like to touch, who don't go to any of the normal dodging lengths to prevent contact. He smacks her face lightly, squeezes her cheeks, the squeeze turns into an impatient little smack, and all the time he's talking, telling her what he wants in this scene with the nurse. And then she does it. He kisses her lightly and changes the kiss into a mock grimace, and she smacks him, but a little daunted by her hand's hitting him. Sometimes he can not restrain impatience; but when he sees that smooth face crumble, he hastily changes the scold into banter.

But once Zeffirelli begins seriously directing, he looks at Juliet and at all his actors as though they were the final bits of scenery that he can push into place with a touch of his finger to complete his ideal animated scene.

Everyone watches Zeffirelli. Not only because he is the director and therefore commands attention, which he likes, but because his presence demands it. Juliet said wistfully, watching him, "He could act any part in this film"; and another actor said amiably, "We all recognize that *he's* the star." And indeed he is. He looks sexy and sensual and warm and both men and women are drawn to him. He can be extroverted and joking, and make everyone feel a friend; a minute later, given a good reason, he can be tight and tough and treat the words "good morning" as an intolerable intrusion into his personal life.

He enjoys showing off occasionally, because other people enjoy his showing off; and he looks far more like a hip French film star in the Belmondo mould, acting the *rôle* of an English di-

(Continued on page 80)

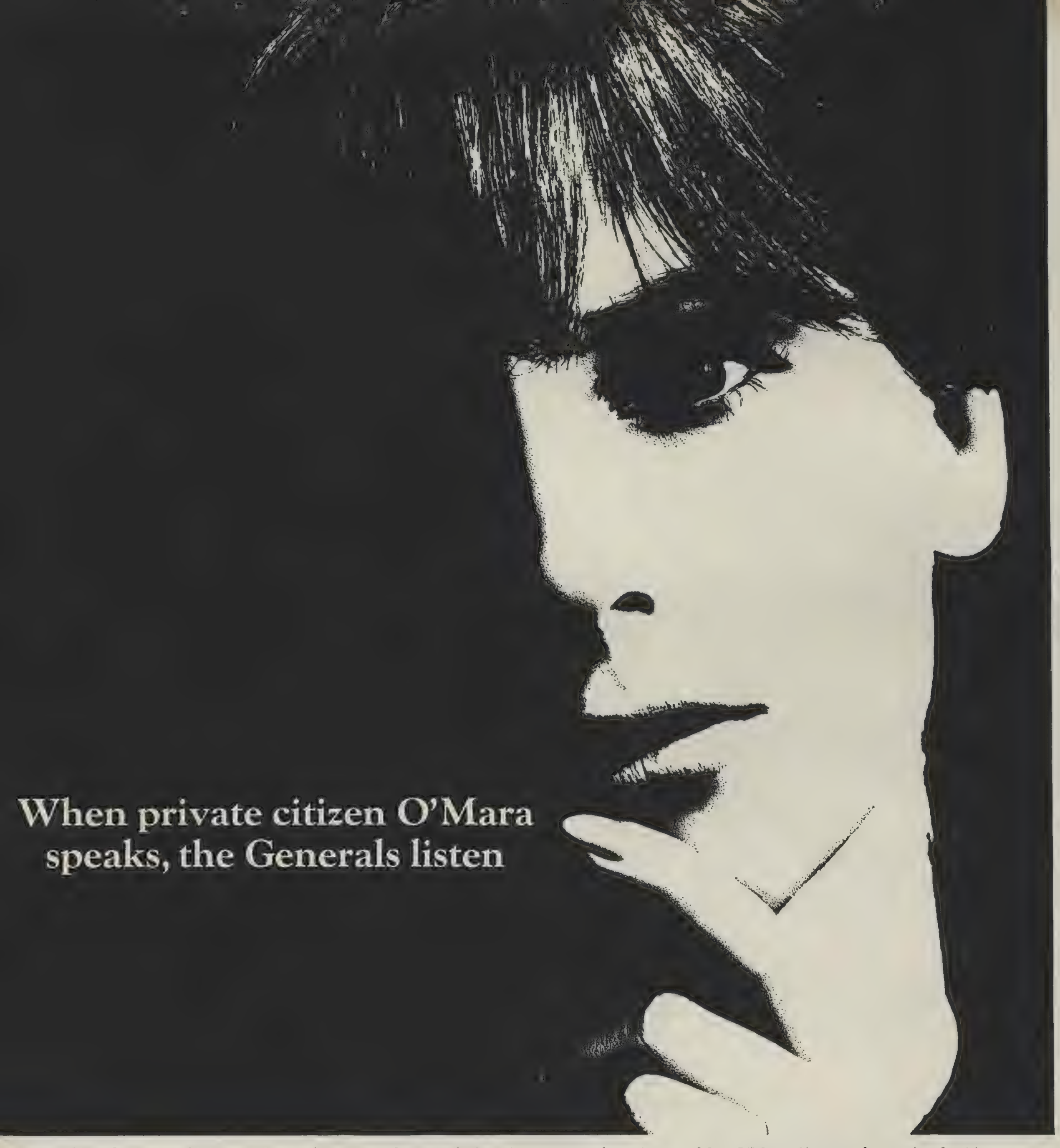


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The trouble is, who sets the standards? Not Mrs. O'Mara. She may be a wizard with a bowl of batter but she hasn't a test tube to her name. So, the critics suggest, let the government do her shopping for her.

That's sympathetic of them but Mrs. O'Mara's very favorite cake is a plum-nut mix—and that's apt to be the first to go when they start cutting back on choice. We hope yours is chocolate or vanilla because they stand a pretty good chance of surviving.

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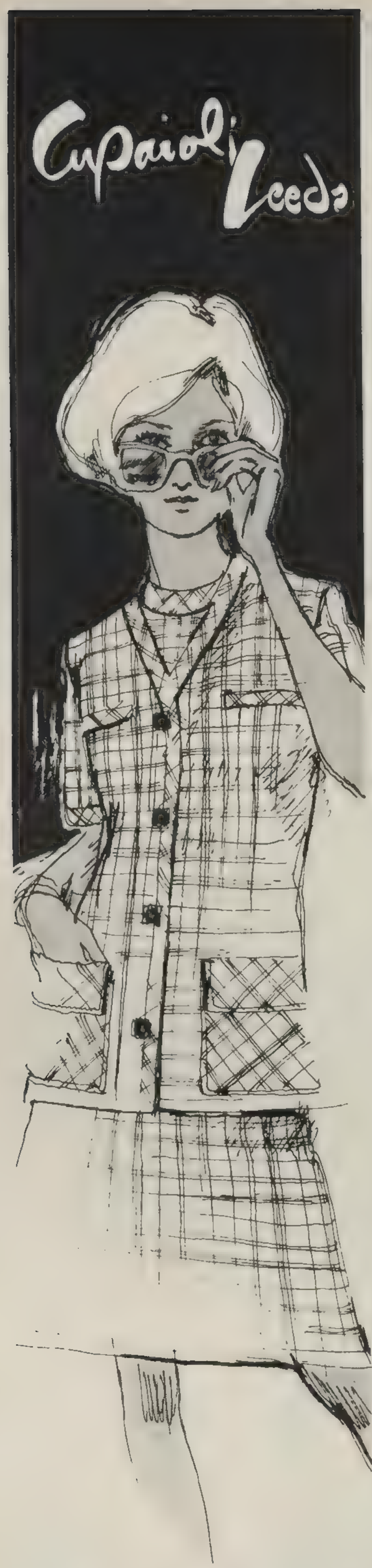
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"Romeo and Juliet"

(Continued from page 69)

rector, than an Italian one doing his job.

"And what is a director's job?" he snarls. "Someone who expends a huge amount of energy and hasn't the comfort of doing the things he loves. Where are Romeo and Benvolio? Where can they be?"

Romeo enters. He is the universal Romeo, he is romantic Youth. Any age, era, fashion would recognize in this beautiful mouth, narrow touching body, the slightly hunched shoulders, the hero of the tale. He looks frail because he has grown too fast; strong, because he is so young, idealistic, enthusiastic, noisy, gentle, boisterous. He pulls out a sword: "I've always loved to swash words, since I was very small." One sees immediately why Zeffirelli is so obsessed by the thought of death touching this young Romeo. Like Juliet he looks totally different in costume. When he changes he looks diminished, underfed, narrow, and thin. Everyone else dresses smartly off camera according to his age and lights. Some are aging hipsters, some fledgling thirties gangsters, some simply London pop.

Romeo alone manages to look like a first-year undergrad at a small university some time in the mid-fifties. There is no way of contending with the change when he climbs into doublet and hose and becomes again that lithe young man with a natural seat on a horse, a ready-made grasp of the sword, a mouth made for kisses and speeches and declarations of love. One simply marvels at Zeffirelli's power and perception.

Romeo is Leonard Whiting; he is London born, lives in Palmer's Green, and became an actor almost by accident. An agent heard him sing when he was twelve and advised him to try for a part in *Oliver!*. He got it and has been acting off and on since. He is a mixture of precociousness and charm, of gaucherie and poise, of shyness and sureness.

He uses the word "rather" often, as though it were an awkward talisman he had just discovered. "I don't think that Romeo is a terribly difficult part to play. That sounds terrible I know. I feel it's a rather super part. I think of him as young and impulsive, and it just goes from there. The scenes I find most difficult, obviously, are the ones that are farthest away from myself. It's easy to identify with Romeo when he's doing the things I rather like to do; and, of course, it rather helps to look like Romeo. I don't think I'll find the love scenes particularly easy; although I think that Juliet looks rather marvellous, don't you? I find the basic idea understandable and easy—but I'm not so sure how to act the idea. I'm self-indulgent to a certain degree and not very disciplined. But our director is very, rather marvellous and kind. I'm happy here, not lonely or homesick; and I have hardly an idea of what month it is. I love Italy, everything is coming into perspective. I don't feel any restrictions or tensions." He is seventeen. Already he has the faintest air of the Movie Star. There is in his manner, unaggressive and sympathetic though it is, the suggestion of a budding Temperament. It is a small and tentative temperament as yet, hardly a tantrum; but he gives the impression that he is happily prepared to cultivate it into the real thing. He is more sophisticated than Juliet about interviews. She is confiding, he is wary, severe with himself about his answers.

Romeo changes back into costume, and Juliet goes into the palace and onto a balcony. She looks down on Romeo's head. "Did he say anything about me?" Down below the courtyard begins to fill up; and Romeo has an energetic, high-spirited mock fight with another actor. Men with the wicked faces of bandits mount large horses; oxen heave between the shafts of laden carts; citizens of Verona swarm through the courtyard and the square. The church bell tolls. Zeffirelli says quietly MOVE and we move, back to where the whole thing happened, slipping back to Romeo and Juliet, to that first love and last love, led by Zeffirelli.

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SPRINGFIELD—Burnham's
TAUNTON—Pober's
WORCESTER—Gladys Cohen

NEW HAMPSHIRE
KEENE—The Window Box

NEW JERSEY
ASBURY PARK—Dainty Apparel
BAYONNE—Mademoiselle
CLIFTON—La Faye
EAST ORANGE—Don's
EATONTOWN—Dotted I
ELIZABETH—Mason-Edwards
JERSEY CITY—L & E Sport Shop
LEONIA—Felice Shop
MORRISTOWN—Arden's
NUTLEY—Sylvia Mancin
PARAMUS—Mam'selle
PASSAIC—Letty Lynn Dress Shop
RED BANK—Flora
TOMS RIVER—Helene Lawrence
TRENTON—Hamilton Fashion
UNION CITY—Schulman's
VINELAND—Custom Shop
WAYNE—Belrene
WESTFIELD—Mademoiselle

NEW YORK
ALBANY—Pearl Ingham
BATAVIA—Alexander's
BINGHAMTON—McLean's Dept. Store
BUFFALO/AMHERST—Jenss
ELMIRA—S. F. Iszard Co.
HUDSON—Briwa's Orchard Dress Shop
NEW HARTFORD—E. Cramer & Son
NEW YORK CITY—B. Altman & Co.
NIAGARA FALLS—Betty Shop
OLEAN—Jayne's
PAINTED POST—Mary Kirkland
POUGHKEEPSIE—Helen Wright
ROCHESTER—Claire's Fashions
ROME—Lu Alice
SCHENECTADY—Musler's
SYRACUSE—McDonalds of Syracuse
TROY—Denby's
UTICA—Blue Dress Shop

RHODE ISLAND
CRANSTON—Ida Leach
PROVIDENCE—Gladding's
WARWICK—Gowns, Inc.



JUST HOW FAR CAN A GIRL GO ON A PROMENADE?

WAY OUT.

PROMENADE LTD. IMPORTED KNITWEAR VENICE/IN NEW YORK AT 498 SEVENTH AVENUE. SEE STORE LIST AT LEFT.



"Aren't you wearing Tweed ( )?"



AVAILABLE IN PERFUME / COLOGNE / MIST / SHEER TWEED BODY BOUQUET / SOAP / BATH POWDER LENTHÉRIC LONDON • PARIS • NEW YORK

WHY SHOULDN'T YOUR HUSBAND DRESS AS SEXY AS YOU DO?

You read even the fine print in the fashion magazines. You spend hours in the right shops. You do anything legal to make what you're wearing make guys wish you were wearing less of it.

And then you sport a husband on your arm who's dressed like early Wallace Beery.

Well, this season the world's leading men's fashion designers have created something just for you. A completely new husband. A guy who wears a sports jacket that's contoured like a man instead of a bag. A guy who wears trim brick red slacks instead of those fat battleship gray ones. A guy who wears arrogant plaids instead of meek ones.

Your next question about this new husband is how much will he cost? With most labels, plenty.

But not with Tempo. We sell a sports jacket that will make even you take a second look at your husband, for only $50.00. A matching pair of slacks for $20.00.

At Tempo we know there's a limit on how big a sport you want your husband to be.



FOR THE STORE NEAREST YOU THAT SELLS SPORTS CLOTHES BY TEMPO, WRITE TEMPO, 1290 AVENUE OF THE AMERICAS, NEW YORK, NEW YORK

Tempo

Actionwear™

NYLON C Monsanto

more pantyhose

℗PATENT PENDING



(And the panty part is
still a tummy tamer)

Now there's yet another sort of this perfect pantyhose. A sort with a pretty sporty panty and pretty silky legs.

Now, too, one little run won't mean wrack and ruin because you can replace what ran by a little subtle wizardry.

Now, too, you can whisk off legs of a delicate shade in exchange for legs more dusky.

Now there's another sort of pantyhose with will power.

And now there are Actionwear® "Refills."™

And some of you may never wear anything else again.

Round-the-Clock®

This perfect pantyhose has a Lycra® spandex sport brief and detachable legs of sheer mesh Actionwear® $7.50. Black panty / jungle black legs, bone / bone, baby pink / pink, white / tango, baby blue / cocoa creme, beige / beige chiffon, yellow / jungle brown. Actionwear® "Refills,"™ $2.25 the pair. Round-the-Clock, 5200 Empire State Building, N.Y. 10001. U.S. Industries, Inc., National Mills Division. For stores that carry Pantyhose with "Refills,"™

see page 250.

"To keep looking young is not a miracle. A woman must simply be serious about taking care of her face."



Dr. Erno Laszlo, founder of the famous Erno Laszlo Institute for skin care.

Dr. Laszlo has been treating the complexions of World Famous Women for over a quarter of a century. Royalty, famous actresses, many on the best-dressed list have found the key to lasting beauty through the Erno Laszlo Institute Skin Care Program.

Now *you* can enjoy the same unique preparations, techniques and personalized home treatment Dr. Laszlo's private clients do.

Dr. Laszlo has opened membership in his Erno Laszlo Institute to customers of fine stores across the country. Through these stores you may enroll in the Institute and enjoy the priceless benefits it offers.

The Erno Laszlo Institute program begins with a scientific, personalized and confidential analysis of your skin. A program is then prescribed for cleansing, controlling and beautifying your skin at home with a specific sequence of Erno Laszlo preparations. The program is, of course, based on your individual needs. It is a lifelong program planned for lifelong beauty.

The interest in your progress does not stop with your purchase. You are asked to submit progress reports as your skin improves, enabling the Erno Laszlo Institute to attend to your skin-care needs on a continuing basis.

Why don't you join the discriminating women who verify Dr. Laszlo's credo that the skin can be visibly improved under a scientific program of intelligent care.

Exclusively at fine stores...



THE ERNO LASZLO INSTITUTE, 677 Fifth Avenue, New York, New York 10022

FRECHTEL does all the right things with this Glen plaid cotton. A spirited fabric merits a spirited handling. Like the patent leather flower picking up the mirror sheen of the patent leather belt and buttons, the precisely tailored shoulders, the two sets of pockets, the smooth round collar. To say nothing of the crisp, cool, *comfortable* cotton. Black/olive/white (as shown), black/brown/white, black/white; sizes from 6 to 16. About $135.00 at distinguished stores across the country.

COTTON: YOU CAN FEEL HOW GOOD IT LOOKS

COTTON PRODUCERS INSTITUTE, BOX 12253, MEMPHIS, TENN. 38112



Dacron®
It ought to be a law.

It makes wrinkles go straight. As witness this precise gabardine. By Ginori.



Shirtdress with finesse, in Dacron* polyester and cotton. Machine-washable, with durable press. White, yellow, lime, powder blue. Sizes 6-16. About $45. At Robinson's, California; Hudson's, Detroit; Jordan Marsh, Miami, Ft. Lauderdale, West Palm Beach; Bloomingdale's, N. Y.; Nordstrom-Best, Washington.

*DU PONT REGISTERED TRADEMARK. DU PONT MAKES FIBERS, NOT FABRICS OR FASHIONS.

JEWELRY BY NAPIER.

DU PONT
REG. U.S. PAT. OFF.

Better things for better living...through chemistry

Crystal gazing, 1968.
Essence of Chantilly. Intense,
long lasting, more like perfume
than cologne.
The Spray Mist, $6.



Chantilly by Houbigant

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L'Abito Universale Ban-Lon—
L'ultimissima di Ken Scott,
da indossarsi sempre e dovunque.
Gli stampati Ken Scott parlano
la lingua internazionale della moda.
La parola-chiave è: Ban-Lon.
Disponibile in tutti i negozi
elencati nella pagina accanto.

Ken Scott's Ban-Lon® Universal Dress

Available at the following stores.
En vente dans tous les magasins suivants.
Disponibile in tutti i seguenti negozi.

America
Lord & Taylor, all stores
I. Magnin, West Coast
London—Fortnum & Mason
Paris—Ken Scott
Rome—"77"

Athens—Contessina
Berlin—Horn
Brussels—Lietart
Canary Islands—Loewe
Capri—Dominique
Caracas—Alfa Savoini
Hamilton—Cooper's
Helsinki—Oy Stockmann
Hong Kong—Salon Giovanni
Ischia—Marie Chantal
Lugano—Modabella
Madrid—Loewe
Milan—Ken Scott
Monaco—Von Furstenberg
Portofino—Summertime
Venice—Roberta Di Camerino
Zurich—Au Grenier

The universal price: about $70
Le prix universel: environ F.350
Il prezzo universale: circa L.43.750
The universal price: about £29

The Universal Dress,
Ken Scott's newest Ban-Lon idea
to wear anytime,
anywhere in the world.
Ken Scott prints are the
international fashion language:
marvellous Ban-Lon ease
is the key phrase.
Available at all stores
listed.





La Robe Universelle, l'idée Ban-Lon
la plus récente de Ken Scott, à porter
n'importe quand, n'importe où.
Les imprimés Ken Scott sont les
interprètes internationaux de la mode;
la merveilleuse souplesse Ban-Lon
en est le mot clé.
En vente dans tous
les magasins cités.



The Universal Dress, Ken Scott's newest Ban-Lon idea
to wear anytime, anywhere in the world.
Ken Scott prints are the international fashion language:
marvellous Ban-Lon ease is the key phrase.
Available at all stores listed.



She Looks to the Leaders



Halvor McGrath creates her superbly-tailored coatdress
—a contemporary classic in Irish Linen by MOYGASHEL®

Halvor McGrath

Photographed at the
Frost National Bank of San Antonio

New from Almay! Brush on eye make-up

so pure, it's hypo-allergenic for the delicate beauty of your eyes!

So pure, because the irritants are screened out. Here's the fabulous look of fashion that delicate skin never dared till now!



Eye make-up for delicate, sensitive or allergic skin

ALMAY®

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VOGUE'S FASHIONS IN Travel

BY DESPINA MESSINESI

Texas, now: HemisFair '68

For those visitors to HemisFair '68 at San Antonio, the Texas world-fair show on now until October sixth, and for those who may include Dallas and Houston as well as a trip through the Texas Southwest (a startlingly beautiful hunk of Texas), here, a quick rundown of where to stay and where to eat.



SYMBOL OF HEMISFAIR '68

SAN ANTONIO, a river city where people speak both Spanish and English, runs on Latin time. . . . Action begins early, stops for siesta, swings into high in late afternoon, and runs long into the night mainly around the river curling through the city. . . . Many restaurants spill out along the banks of the river edged with palms, weeping willows, mimosa, magnolias, cottonwood trees, and dripping bougainvillaea. . . . There, where the river turns, the Mexican restaurant Casa Rio has tables inside and out and a fleet of barges for river dining. Guests drifting on the barges dine, wine, and sing to water-borne mariachi and South American music. Reservations necessary. . . . Among the remnants of San Antonio's German past is The Little Rhein Steakhouse, very *Bierstube*—wooden tables, stone walls plastered with old posters, tin trays, steins, and tankards—and a terrace above the river.

Palacio del Rio, a new Hilton hotel ingeniously built like the first stage of a rocket, rises strategically opposite the fair and above the river. Each room, completely furnished, was swung through the air and set in place. . . . Across from a lovely green park, the white-columned lobby of the sedate St. Anthony Hotel has a permanent chamber-music atmosphere even when the trio stops playing under the crystal chandeliers. Large rooms all freshly redone. *Note:* Unlike many Texan hotels at which guests receive a membership card to the hotel's club where drinks are served, the St. Anthony Club is a private club and only members may invite visitors into the clubroom with its yellow walls and jade-green banquettes.

The century-old Menger Hotel, a reservoir of old-world attractiveness with niches cluttered with massive furniture, potted palms, and old paintings, has a spanking new wing with balconied rooms overlooking a pool. The old oak-panelled and balconied bar, otherwise unchanged since Robert E. Lee and Theodore Roosevelt were hotel guests, has now shifted to a new position facing San Antonio's lovely Alamo Park with its trees and flower-draped arcades. HemisFair begins some two-hundred yards away.

The best San Antonio food is served at The Argyle, a membership club run by the Southwest Research Institute, the owners of this great old Victorian house standing under huge trees. Inside, everything is turn-of-the-century—curly wicker chairs, lace curtains, antimacassars, fireplaces—and high steps lead to upstairs parlours used as card rooms. (Continued on page 116)

Switched-on knits by Domani are at these stores today:

ALABAMA	
LOVEMAN'S	Birmingham
PARISIAN	Birmingham
CALIFORNIA	
JO DELL'S	Anaheim
STEWARTS FASHIONS	Fullerton
DOBRIN'S	Glendora
POLKADOT	Inglewood
EDITH MOSS	Laguna Beach
NENA'S FASHIONS	La Habra
MARTHA CROSS FASHIONS	La Jolla
WISHING WELL	Los Altos
BULLOCK'S	Los Angeles: Downtown and Westwood
MIRVISS	Landford
CANTERBURY HOUSE	Los Gatos
BUFFUMS	Long Beach
RO CARSON	Rosemead
GOLDMAN'S & branches	Oakland
HELEN'S	Oakland
LUCILLE ROSE	Orange
RITA ON RAMONA	Palo Alto
WALKER SCOTT STORES	San Diego
BULLOCK'S	San Fernando
LIVINGSTON BROS.	San Francisco
PAUSON'S	San Francisco
ROSLYN'S	Sanger
REDWOOD DRESS SHOP	Santa Cruz
TOWN TOGS	Santa Maria
CHARLOTT'S	Sherman Oaks
CARMELLA'S	San Jose
KNOLL'S FASHIONS	West Covina
COLORADO	
THE NEUSTETER CO.	Denver
DENVER DRY GOODS	Denver
CELE'S	Grand Junction
CONNECTICUT	
G. FOX	Hartford
HOWLAND'S	Fairfield
HOWLAND'S	Hamden
EDWARD MALLEY CO.	New Haven
DISTRICT OF COLUMBIA	
HECHT CO.	Washington
FLORIDA	
JORDAN MARSH	All Stores
FURCHGOTTS	Jacksonville and branches
SANDRA POST	Miami
MAAS BROS.	Tampa
GEORGIA	
DAVISON'S	Atlanta
J. P. ALLEN	Atlanta
HAWAII	
LIBERTY HOUSE	
ILLINOIS	
CARSON PIRIE SCOTT	Chicago
BROADSTREET'S	Chicago
MIMI'S LADIES APPAREL	Chicago
INDIANA	
H. P. WASSON	Indianapolis
WOLF & DESSAUER	Fort Wayne
IOWA	
ARMSTRONGS	Cedar Rapids
YOUNKER BROS.	Des Moines
YOUNKER BROS.	Sioux City
KANSAS	
PEGUES	Hutchinson
LEWINS	Wichita
KENTUCKY	
KAUFMAN'S	Louisville
LOUISIANA	
KREEGER'S	New Orleans
MASSACHUSETTS	
JORDAN MARSH	Boston and branches
LORRAINE ROY	Danvers
STEIGERS	Springfield
ULIAN'S	Worcester
MICHIGAN	
DAVIDSON'S	Birmingham
TOW BARI	Dearborn
FUHRMANS	Detroit
B. SIEGEL & CO.	Detroit
A. MAY	Grand Rapids
MRS. FORD FASHIONS	Kalamazoo
J. W. KNAPP	Lansing
ALVINS	Pontiac
ZUIEBACK SUBURBAN	Northland
MINNESOTA	
DAYTON CO.	Minneapolis
C. F. MASSEY	Rochester
MISSOURI	
ADLERS	Kansas City
STIX BAER FULLER	St. Louis
BROADSTREET'S	St. Louis
NEBRASKA	
KILPATRICKS	Omaha
NEW HAMPSHIRE	
MILLERS	Nashua
NEW JERSEY	
HAHNE & CO.	Newark
ROSLYN'S	Cherry Hill
SHIRLEY SHOPS	Dover
ROZ CAROL	E. Orange
M. EPSTEINS	Morristown
CHESLOFFS	Newark
EDYTHES	Newark
PRISCILLA BROWNE	Ho-Ho-Kus
TEPPERS	Plainfield
NEW YORK	
FRANKLIN SIMON	New York
STERN BROS.	New York
FLAH'S	Albany
MARTIN'S	Brooklyn
KLEINFELD & SONS	Brooklyn
L. L. BERGER	Buffalo
KATE BRODSKY	Ellenville
B. GERTZ	Jamaica
WEBER & HEILBRONER	All Stores
MUNGER'S	New Hartford
B. FORMAN	Pittsford Plaza
B. FORMAN	Rochester
EUNICE SHOP	Port Washington
FLAH'S	Syracuse
CARDINAL SHOPS	Valley Stream
FASHION CORNER	Williston Park, L. I.
NORTH CAROLINA	
BELK BROS. CO.	Charlotte
OHIO	
MABLEY & CAREW	Cincinnati
THE FASHION	Chillicothe
HIGBEES	Cleveland
SPORTIQUE	Xenia
LIVINGSTON	Youngstown
OREGON	
MEIER & FRANK	Portland
BERTHA'S	Canby
BEST APPAREL	Portland
NICHOLAS UNGER	Portland
MILLER'S	Medford
BETTY'S FASHIONS	Rainier
PENNSYLVANIA	
JOHN WANAMAKER	Philadelphia
FASHION SPEAR	Braddock
FASHION SPEAR	Greengate Mall
WATT & SHAND	Lancaster
ARGENTIERO'S	Philadelphia
WM. H. WANAMAKER	Philadelphia
MAXINE'S	Pittsburgh
JOSEPH HORNE CO.	Pittsburgh
RHODE ISLAND	
PEERLESS CO.	Providence
TENNESSEE	
MILLER BROS.	Chattanooga
CHESTERS	Nashville
TEXAS	
DILLARDS OF TEXAS	Austin
BLACKBURNS	Amarillo
SANGER HARRIS	Dallas
VOLKS	Dallas
R. E. COX	Ft. Worth
FOLEY'S	Houston
B.M.T. STORES	McAllen
JOSKES OF TEXAS	San Antonio
UTAH	
AUERBACHS	Salt Lake City
VIRGINIA	
LA VOGUE	Richmond and branches
WASHINGTON	
BEST APPAREL	Seattle
WEST VIRGINIA	
THE DIAMOND	Charlestown
WISCONSIN	
FIELDS	Milwaukee
GIMBELS	Milwaukee

DOMANI KNITS, A DIVISION OF PURITAN FASHIONS CORP.,
1407 BROADWAY, NEW YORK, N.Y. 10018

Switched-on!



DESIGNED BY CLAIRE MARA

Fluid knits of Antron®

DOMANI does the coat and dress duo with beautiful flow and fantastic glow. The result: switched-on fashion pulsing with brilliant color. And no wonder. It's knitted jersey of 88% textured Antron* nylon/12% Du Pont nylon. By Domani Knits, a division of Puritan Fashions Corp. Mao-collar coat and dress with short set-in sleeves. Pink or lime, 8-16. Club-collar coat and dress with short set-in sleeves. Turquoise or gray-pink, 10-18. Each, under $70. (Slightly higher in the West.) At the stores listed on opposite page.

DU PONT
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*DU PONT REGISTERED TRADEMARK. DU PONT MAKES FIBERS, NOT FABRICS OR FASHIONS.

Better things for better living...through chemistry



Pamper yourself!

If you're a do-it-yourself hair colorist, just for once lose the "trouble" of hair coloring, gain all its wonderful benefits. Visit your beauty salon. Relax. Let your colorist worry about covering the gray, about overcoming dullness, about achieving the tone you want without ifs, ands, buts. With years of *professional* training and experience, with the aid of Roux *professional* colorings, your hairdresser can give you an eye-opening experience. Possibly the loveliest of your cosmetic life!

Let your hairdresser color-style your hair with

ROUX



PROFESSIONAL COSMETICS FOR LOVELIER HAIR COLOR

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Color Lotion for semi-permanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG TRADEMARK

VOGUE'S READY BEAUTY

Half-magnum of coolth

There's a new giant on the tub and shower scene. And bath connoisseurs must be glad to know part of its pleasure is the breezy, lemony-limy aura of Jean Naté. We've heard this fragrance alluded to as a cold glass of sparkling wine, lemonade on ice, fresh mountain breeze, that sort of thing. All very true and very attractive. New part of the pleasure is that Friction pour le Bain can be had in the half-magnum; 32 ounces of skin-smoothing refreshment in a plastic container for the long-lasting use of an entire family. Keep one in the refrigerator—for after-bath coolth on not-so-cool days.

Eggcup of kindness

Even before we noticed that France had some of *the* great perfumers in the world, those same good fellows were paying attention to skin. In 1848 for example, M. Guerlain created a lotion "for improving and beautifying the complexion: rendering the skin fair, soft, and transparent." The Guerlain art was not lost in the excitement of creating such fragrance stars as Shalimar, Chant d'Arômes, and L'Heure Bleue, but was perfected to a point called Ambrulsion, the moisturizing emulsion that's lately made its way to our shores. It's spring dew in an egg-shaped container. Couldn't be more ambrosial—in its tantalizingly what-is-it? fragrance, and its gentle glide-on consistency. Seems to tauten the skin instantly, imparts a marble polish—sans grease. A squeeze of the "egg" releases a drop of Ambrulsion; a few give enough creamy moisture for even the most winter-weary skin. It's for bedtime use; doubles as a daytime "foundation for foundation." Off-duty, the egg rests in its own little white eggcup. *Quelle oeuf* . . .

New sporting event

Outdoor talk, skiing, surfing, and what-all, occasionally gets around to skin conditions before and after aforesaid exercises. Those conditions were taken into consideration when Bonne Bell was named official cosmetic for the U.S. ski team. Sporty people. Indoors, BB is pretty sporty, too, especially when it comes to their medicated Ten-O-Six facial lotion. Is known for duties such as makeup removal, healing, protecting, and putting skin in order initially for subsequent showings on the slope or surf. Ten-O-Six now comes in a vacation-size plastic dispenser as a convenient addition to the Bonne Bell family and to your better-looking skin anywhere. En route . . . or right there. . . .

WHAT KIND OF WOMAN ARE YOU, ANYWAY?



Standard Heavy—black or brown



Standard Medium Long—black or brown

CAREER? Are you the kind of woman who believes that work is an end in itself, not a means to an end? Is each success a pair of wings to take you to the next bigger success? Your motivation is accomplishment. Then, always look your career best with these personalized Andrea eyelashes. Andrea is the leading lash-stylist to all kinds of women, including the career kind like You, with 21 stunning styles to match every mood. $4.00 to $12.50.

Andrea

100% EUROPEAN HAIR LASHES

Andrea Raab Corp., 835 Remsen Avenue, Brooklyn, N.Y. 11236



IRISH LINEN BY MOYGASHEL®



by Teal Traina available at: Lord & Taylor, I. Magnin, Jacobson's, Michigan.

SCARBROUGHS

AUSTIN, TEXAS

by Earl Shepard
dallas

jet white linen
circled with
custom embroidery
over inlaid
bands of contrasting
color... white with
either navy, yellow,
or green inlays... $75
sizes 6 thru 16

PHOTO: JOHN LEE

IRISH LINEN BY MOYGASHEL



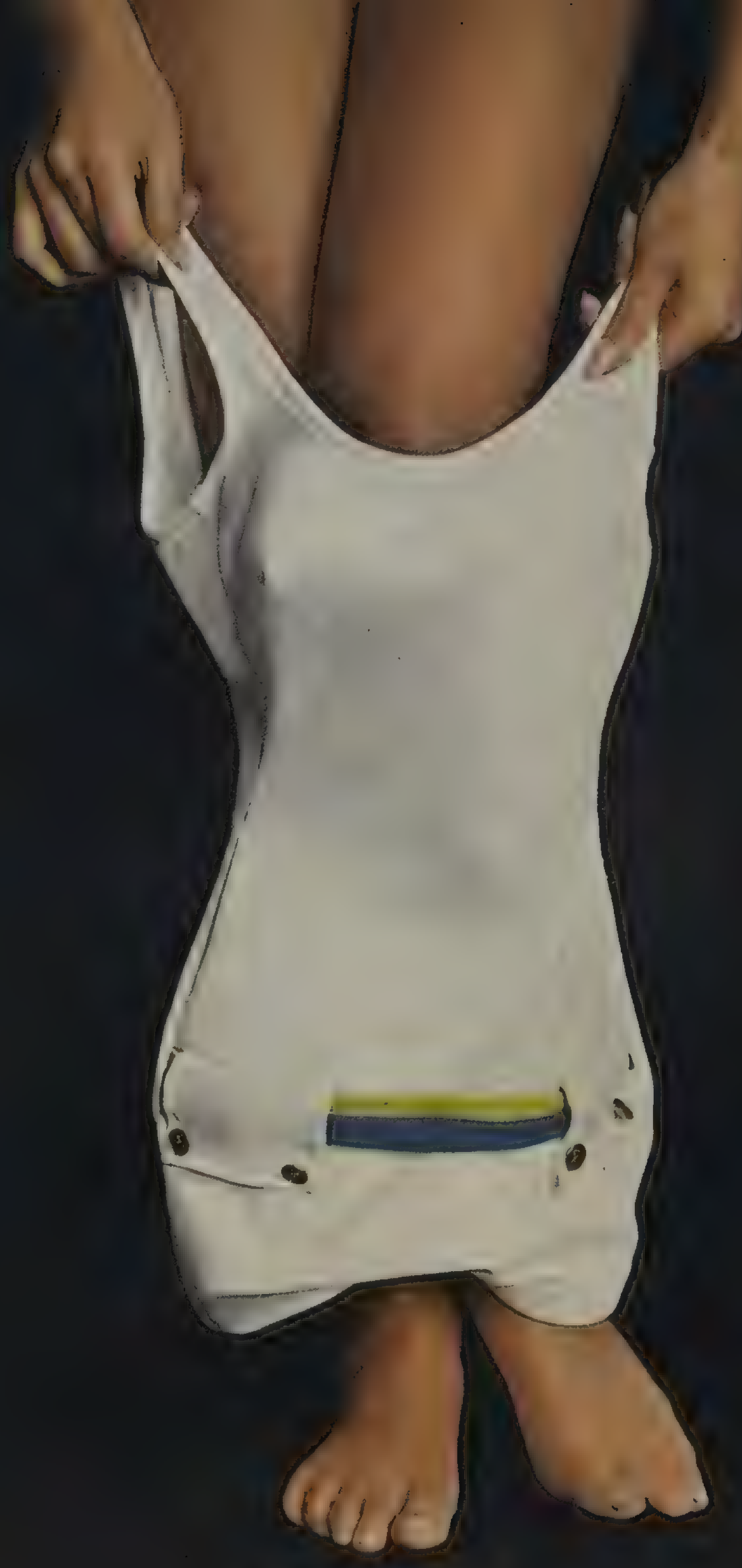
Kayser® is marvelous in bed

Incurable romantics, please note: our two-part composition is sentimental as a string symphony with white lace frosting a floaty peignoir and its abbreviated sleep-shift. Of Enka Crepeset® nylon tricot in pink, yellow or blue. Small, medium, large, $30. Gown alone also in green, $13.

Kayser-Roth Lingerie,
640 Fifth Ave., New York 10019.

Crepeset® Nylon by Enka

A ... O AVAILABLE IN CANADA.



THE FIGURE YOU WANT

IS IN EVERY PETER PAN® SWIMSUIT OF NYLON AND ORLON®



*DUPONT'S REGISTERED TRADEMARK. PRICES SLIGHTLY HIGHER IN FLORIDA AND THE WEST.

Peter Pan's given you the figure you want in foundations for 25 years. Surely they know how you want to look in a swimsuit. Thus, Peter Pan's exclusive "Custom Cup"™ Swim Bra. The first self-adjusting bra that fits whether you're A, B, C, or in-between. A great example: our terrific "Beach Comber", designed by Oleg Cassini. At these stores and branches: B. Altman & Co., New York; Carson, Pirie Scott & Co., Chicago; Sanger-Harris, Dallas; Woodward & Lothrop, Wash., D.C.; The May Co., Los Angeles. The figure you want is in every Peter Pan swimsuit, bra and girdle. One piece boy leg of double knit stretch in Du Pont nylon and Orlon* acrylic. In navy/white/vermilion, vermilion/citron/French blue, white/citron/French blue. 8 to 14, about $26. Two piece boy leg, 8 to 14, about $24. Peter Pan Swimwear and Sportswear. A Division of Peter Pan International, Inc., 1407 Broadway, New York, N.Y. 10018. In Canada: 7585 St. Lawrence Boulevard, Montreal 10, Quebec.

Justin McCarty

a division of PARKLAND OF DALLAS,
Inc., 429 Second Ave., Dallas, Tex.



Contemporary Cotton. The fashion fiber. The super fabric. Today's cotton has a practical nature that can also take luxury right in stride. See it here at its most luxurious in magnificent Venetian lace, fashioned by Justin McCarty into a beautiful kinetic silhouette. Sizes 10-20. About $70.

Behind the great looks of cotton—computers, electronic equipment and other research tools used by the Cotton Research Committee of Texas in its quest to give cotton the reputation of a glorious past, a perfect present and an incredible future.

COTTON RESEARCH COMMITTEE OF TEXAS

Research Divisions at:

A & M University
University of Texas
Texas Technological College
Texas Woman's University

In Portugal, when you need a good raincoat, you go to the nearest hayfield and pick one.

Very convenient, but a straw coat does have its share of shortcomings. Smoking in it, for instance, is risky. And getting it into a suitcase can be a problem. But what especially concerns us is that it tends to make a woman look less like a woman. (The three Portuguese models, by the way, are women.) A bit of this same tendency seems to exist in ladies' raincoats everywhere. Rain, unfortunately, is often the sad excuse for a drippy-looking coat.

When we made the Carlisle, we had more than just rain on the brain. This coat not only will keep you perfectly dry, it will keep you looking your best. Rain or shine.

Its only shortcoming is, you can't grow it yourself. London Fog®

THE CARLISLE: 65% DACRON® POLYESTER, 35% COTTON.
ABOUT $45. SLIGHTLY HIGHER WEST OF THE ROCKIES.
LONDONTOWN®. BALTIMORE, MD.



introducing the Neutrogena anatomy series:



This is for people who have all those other problems that come with sensitive skin—and that soap can't help. (Even ours.)

Like hands that crack and chap easily. Body skin and knees and legs that itch and flake and even cry a little in hard water. Like flyaway hair.

So we've developed a whole series of products to carry on where Neutrogena® Soap leaves off—with more of that pure, mild, natural coddling care for sensitive skin. For instance, Neutrogena Lotion. Unpretentious looking, but chemically very sophisticated. It can help heal raw red hands, a sore after-shave face, or soothe rough skin anywhere. And it isn't greasy. There's a Body Oil so expensive nobody in his right mind would make it. We did, because we know sensitive skins need oils that are pure, light, immediately absorbed. There's a new kind of shampoo. A Man's version of Neutrogena. Even a liquid protector for tender lips.

If you have our kind of skin, treat your anatomy to our Neutrogena Anatomy Series, because it's

for people with sensitive skin.

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The Braniff Pavilion.



We offer more flights to the HemisFair from more cities than any other airline.

And we offer more than more flights.

Anyone who goes with Braniff International to the HemisFair gets a head start on all the International doings.

A famous Italian designer named Emilio Pucci made our hostesses look more like models than hostesses.

A famous American designer named Alexander Girard made the interiors of every plane look anything but plain.

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Your usual scotch and water or an unusual Pisco sour, hors d'oeuvres with a South American flavor, vintage wines with an exotic main course, fresh fruit and imported cheeses, and a fine liqueur for a finale.

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Great occasions call for great suits. . . . In Texas, the Hemis-Fair State, a great answer. Designed by Paul Schnell for Ernst Strauss Suivante Suits in ecru cotton band-lace over linen. $155.

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If nature didn't, Warner's will.

Our Lace Lights™ wired bra will do it for $6. Our Lace Lights™ girdle will do it for $13.50. Both, eight colors. Warner's® THE WARNACO GROUP



TAKEOFF! Go via TWA StarStream Jet in Toni Todd Trip Knits. Left and right: white, green, yellow or blue. Center: white with brown, navy or red stripes. All in textured double knit of Dacron® polyester, 8-18. Each about $23, a little more in the West. At Bloomingdale's, New York; The Higbee Co., Cleveland; L. S. Ayres, Indianapolis and their branches, and other fine stores or write R. & M. Kaufmann, Inc., 1400 Broadway, New York.



The new art in luggage by Samsonite Fashionaire

First public showing of luggage for the uninhibited. Decidedly on the wild side. Yet realistic. Fashionaire's soft sides give a little so you can take a lot. But its sturdy frame of lightweight magnesium doesn't give an inch. In matching sets of Venice Gold, Peacock Blue Floral, Aspen Green Tapestry, Wild Gardenia. Choose your favorite without reservation. It's the avant-garde thing to do. Prices start at under $40.00. At all fine department and specialty stores.

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See how strong, healthy and alive your hair can look again. Treat it to The Treatment de Pantene®.

Has your hair had a hard time? Has it been streaked, straightened, permanented, teased, touched-up, etc. etc.? Do give yourself a one-minute treatment with The Treatment. It's almost like starting life all over with a head of healthy-looking hair. This newest one from Pantene is made here and has a Swiss conditioning action that brings back lots of life and sparkle to your hair. Even badly damaged hair feels stronger and all better again—its texture visibly improved after one application. The Treatment is not inexpensive but it is extraordinary. At the best stores including

LORD & TAYLOR
THE HALLE BROS. CO.
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POLLY BERGEN TALKS TURTLE

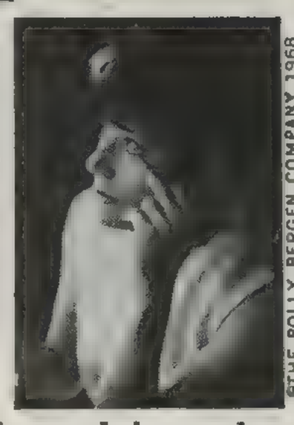
"I have an ugly friend



who's done wonders for my skin. A turtle. And if you have dry skin, don't wait as long as I did to find out about her.



"Maybe you already know what today's smoggy climate, indoor heat, outdoor living, and rush-rush pace can do to your skin. Age it. Dry it out early. I know, too. For years I'd wake up every morning with a face crackling-dry.



"Then I found Oil of the Turtle. First thing that ever worked for me—and lasted. Why? Although it's a rich and potent natural lubricant, it is lapped up quickly and easily by your skin. No grease. No parched feeling later!

"I formulated Oil of the Turtle in a pink foam moisturizer first. Then, because dry skin never quits, I put that same wonderful help into a basic series of dry skin treatments. All designed for my kind of busy life. All quick, simple, effective, and fun.



"The point is, you don't need a lot of rigamarole to get ahead of dry skin. You just need an ugly friend. Try mine."

POLLY BERGEN

Oil of the Turtle

Foam Moisturizer
Cream Moisturizer
Night Concentrate
Deep Cleansing Foam
Freshener • Scrub
Deep Sea Bath Treatment
Deep Sea Soap

at America's finest stores

Texas, now

(Continued from page 94)

DALLAS, with its skyscrapers rising like spun glass, includes in the new Southland Center complex the Sheraton-Dallas Hotel, a handsome chunk of concrete and glass. Although eminently reachable, the Sheraton with its oversized rooms is comfortably off the main traffic stream. Across from the hotel in the Southland Towers, the high-up Ports o' Call restaurant is South Pacific right down to its waiters who, along with the food and the décor, are mainly Oriental. On the floor above, the doorway with a large shiny brass plate reading Chaparral Club opens only to members. The Carriage Club, however, is open to Sheraton guests. . . . Both the Statler Hilton and the old-time Baker Hotels are in downtown Dallas.

About restaurants: Old Warsaw, European cuisine, exceptionally good wines; Mario's, Italian dishes, run by the parents of Brenda Vaccaro, the Broadway star; Arthur's, steaks and chops cooked to order over charcoal. . . . Dallas's number-one dinner club: Cipango, where members often entertain visitors for candlelit dinner and dancing. . . . The Brook Hollow Golf Club is the Sunday-night supper place. . . . Preston Trail, a superb golf course, strictly rules out women.

In the moving and fascinating Herb and Scent Garden for the Blind each of some forty delicious-smelling plants and herbs has a Braille marker. . . . A delightful span of road runs along Turtle Creek, banked with pink azaleas, shaded with willows and tremendous live oaks, the permanent green of Dallas.

Channel 39, a new UHF television station, gives stock-market and commodities averages, incoming and outgoing flight times, and news, every hour on the half hour.

HOUSTON, a vertical city, dazzles by the vigour of its many remarkable projects in work. Visitors are startled to find so many of Houston's great institutions lined up on a short span on either side of South Main Street: The Museum of Fine Arts guarded by an enormous Mexican sculpture by Chillida; behind a delicate wrought-iron gate and almost hidden by live oaks, the red-brick buildings of Rice University with new ones still in scaffolding; opposite, the expanse of the world-famous Texas Medical Center; and, farther on, the Contemporary Arts Museum.

The Warwick Hotel is luxe all the way: marble hallways, crystal chandeliers, Gobelin and Aubusson tapestries, panelling from old French châteaux, doormen in royal-blue cutaways, and lovely rooms with masses of attractive details—good closets, bathrooms with beige moiré wallpaper, seersucker blanket covers, and unbeatable sewing kits. Most in demand are those rooms with terraces on the pool close to saunas and massage rooms. . . . During the slow glide in the glass elevator up the side of the hotel to the Warwick Club on the roof, visitors look down on the exuberant fountain presented to the city by John Mecom, owner of the Warwick. From any angle at the posh club—over drinks at the piano bar, or, dining and dancing—wide-angle views of Houston.

In Houston's spread of city, the hotel closest to the Astrodome, the world's biggest covered arena, is the Shamrock Hilton. Incorporated into the Hilton establishment is the restaurant Trader Vic's and, in one distant corner of the grounds, a whopping-sized outdoor pool with a string of cabañas under palms. . . . Close to the new skyscrapers named after big industries is the Hotel America. Set on stilts, the America numbers among its comforts its strategic location in Cullen Center—easy to find, to park near, and to meet at.

Stelzig's, a unique Western store crammed with everything for ranch life has a strong leather smell. Among its fascinating stock: masses of lariats, tooled-leather reins, saddles, bridles, intricately stitched designs on Tony Lama (Continued on page 130)



Beauty Mist Cantrece* is the last word in hosiery elegance at a down-to-earth price. Only $1.25

It's the stocking
that says nicer
things about
your legs.
Because
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And a look that
smooths and flatters
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softness
of candlelight.
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word in finer hosiery.
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or regular heel.

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Give in to that glamour urge...with a Fashion Frocks home style show.

Eve may have been a charmer, but her wardrobe was limited. Today's "Eve", as a Fashion Frocks hostess, can be a real spell-binder, too . . . with a *large* wardrobe. It's simple! Just invite your friends in for a fun and relaxing evening. Your Fashion Frocks Counselor does the rest. Watch the excitement as your guests choose from hundreds of exclusive styles, available only through a Fashion Frocks home style show. And for being a gracious hostess, you receive your choice of Fashion Frocks! For more information on giving a Fashion Frocks home style show, or on profitable opportunities as a full or part time Fashion Counselor, write Mr. Philip Meyers, Jr., president, Fashion Frocks Inc., 3301 Colerain Ave., Cincinnati, Ohio 45225. In Canada, write Mr. Bill Lyon, president, North American Fashion Frocks, Ltd., 3425 Industrial Boulevard, Montreal 39, P.Q., Canada.

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60 years of pampering fashionable women



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Mexico is no ordinary vacation. It's an extraordinary experience. Here—as nowhere else—you see the dramatic blending of past and present in a land of the future. Discover the special delights of this country of contrasts, home of the 1968 Summer Olympic Games. Think of it. A three-hour flight. Then it's Mexico and you. What a charming idea.



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Home of the Cultural Program for the XIX Olympiad which includes a film festival of youth of the world, a display of space exploration and technology and other events. • Site of the 1970 World Soccer-Football Cup • Mexican National Tourist Council/Mexican Government Tourism Department.

Fashion in a great state—
white mink and chocolate brown

White mink dashed with brown: snowy white mink worked like a trenchcoat, buttoned in rich chocolate brown leather and cinched with a marvellous cowboy belt—brown leather with a shining silvery buckle. Worn over a brown shirt in soft crêpe, brown wool jersey pants, and topped by a white mink tam. . . . Texas background: the Alpine airport, an asphalt strip in the prairie, where this 1938 Aernoia Chief is still used to track down predatory animals that disturb the sublime tranquility of the Alpine basin. . . . Coat: Oscar de La Renta for Oliver Gintel. (Belt added.) Of Saga natural white Scandinavian mink at Jordan Marsh, Boston; Blums, Chicago; Bullock's-Wilshire. Mink tam by Oliver Gintel.

FRANCO RUBARTELLI

Young, beautiful and getting older.

But your skin needn't show it. It could stay young-looking, longer. With Paradox® by DuBarry®. Paradox is a complete range of six beauty treatments. For a beautiful skin.

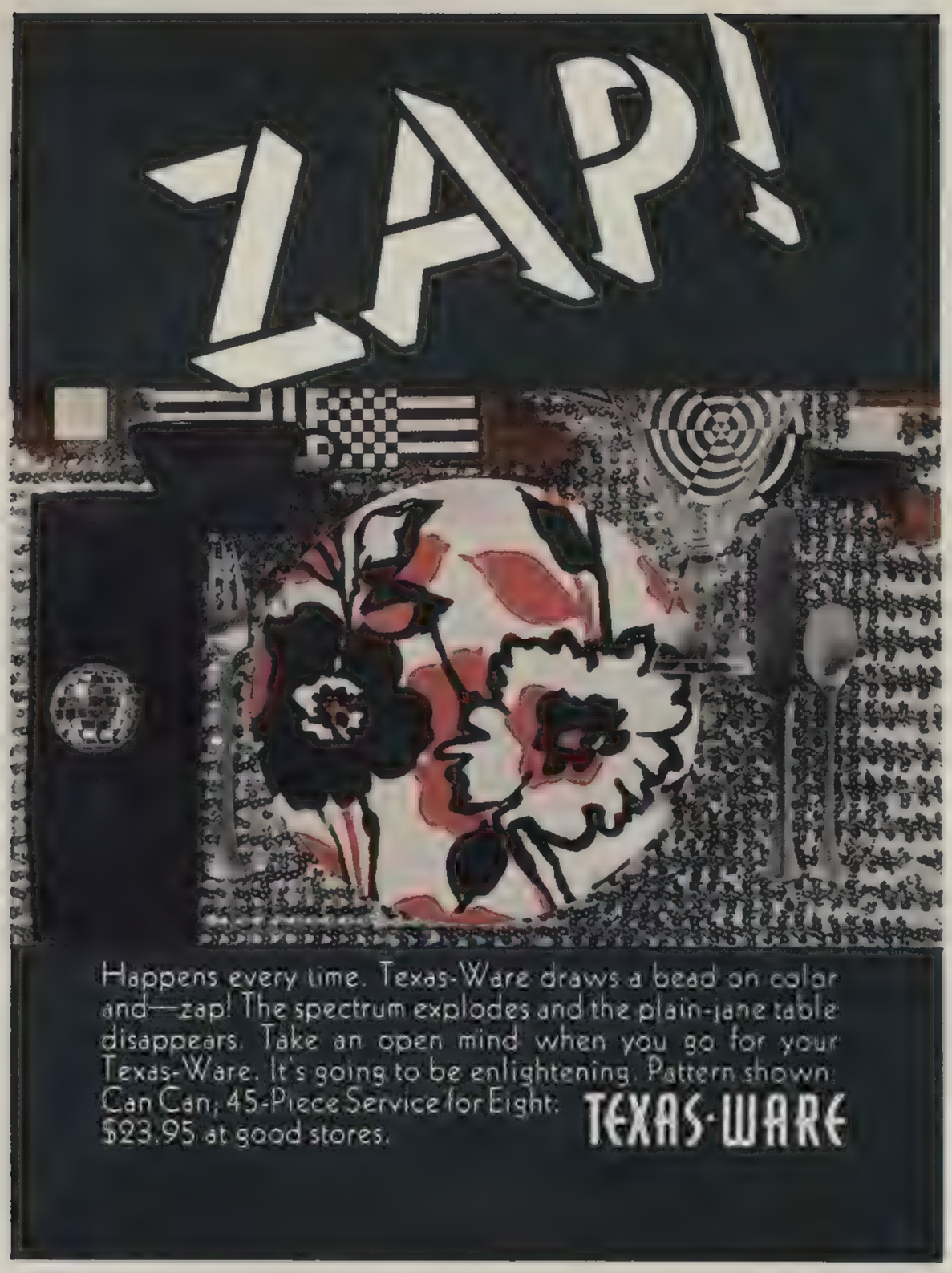
It takes six minutes every day. Three every morning–to cleanse, freshen, moisturize. Three every evening–to cleanse, freshen, condition. Six minutes. Isn't that a small price to pay for a beautiful skin?



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VOGUE'S READY BEAUTY

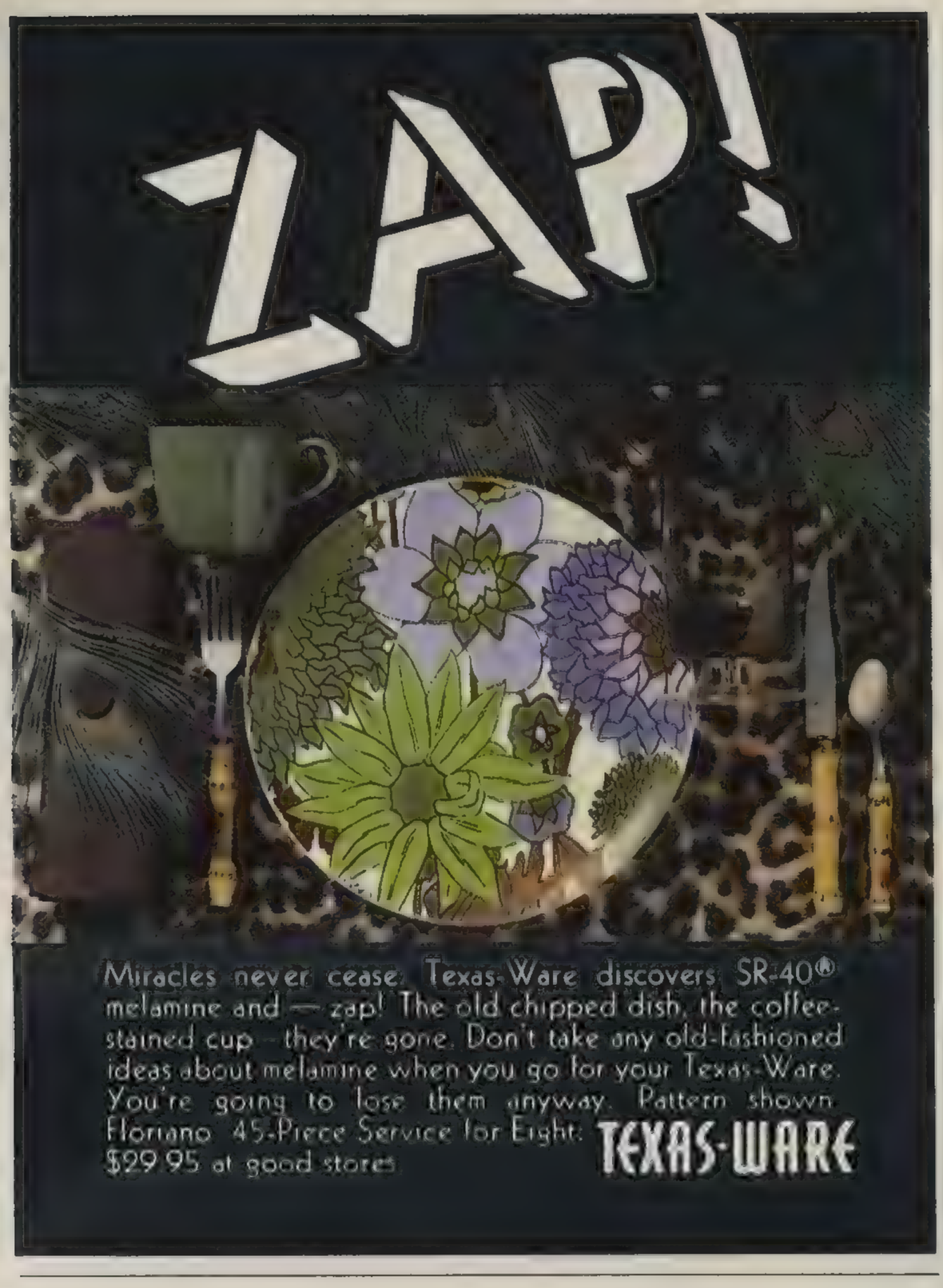
Certain skins turtled: certain skin problems hurdled

Not all turtles have the oil that skins covet. Indeed only certain turtles, huge sea strollers, have the wherewithal to fill the skin bill. These are rare creatures, and just before Christmas our favourite pharmacy told us sadly that it was temporarily unable, for the first time in years, to provide its own private brand of turtle oil because Miss Polly Bergen had cornered the turtle oil supply. . . . What makes Miss Bergen's Oil of the Turtle run? Obviously, its warm friendship with dry skin. Beyond that, such delicious sidelights as pretty colours and textures, luxurious application that helps a face's feelings as well as its looks. So we note with pleasure that Oil of the Turtle is about to quicken its travel pace, five versions of it having been slipped into a handsome white mock turtleskin case. Take Five is name of kit, and the Five to be taken for allover skin care include Miss Bergen's famous pink, surfweight foam moisturizer for face and body that gives, incidentally, fine sun protection. An icy-green cleansing foam. A gentle freshener that stings not, smooths yes. Deep Sea Bath Treatment has plans for your bath or shower, and a rich apricot gel has overnight designs on your eyes and throat. . . . Take Five takes on the aspects of a fine allover course in skin care. Oil of the Turtle the professor. . . .

Designs on soaping up

A bottle of soap, a bar of perfume. However you choose to look at it, it's a delicious thought. Could be an extravagant find. Is, in fact, a couture original from Yves Saint Laurent that starts dressing your skin before you really get around to it. (Even after, considering the coat-over-bare-midriff Saint Laurent liked in Paris this year.) He has added to his bathwear collection a soap that cleanses like a good French-milled soap, perfumes like a good French perfume. And according to our books, that kind goes a long way. A generous portion of Parfum "Y," a fresh, seductive blend of cypress, oak





a duenna. . . . These three from Evyan to get lots of mileage with. . . .

Once upon a happy ever after

Don't you love it when scientists announce that the latest miracle discovery is based on an age-old home remedy our grandmothers used? In this spirit, we bring you the story of Fabulosa skin preparations by Ana Maria Alba: Once upon a time an Irish beauty sailed away to wed the then dictator of Paraguay. When she arrived in 1853, the harsh climate got to her skin. Bad. Then her Indian maid brought oils and herbs used by her tribe for healing. Good. Soon the softness of Ireland bloomed again in the bride's complexion. Now her grandniece, Ana Maria, who inherited the Indian formula, has bottled it all up in a new treatment line. Devotees say the night cream is the most Fabulosa. Rich with emollients, it is frankly made to tighten, firm, soften. Quite unlike anything we know, this cream has the feel and fragrance of natural oils and herbs. Not incidentally, there are no artificial perfumes in Fabulosa products. These include a cleanser that flows like heavy cream. A toning lotion with a faint aroma of fresh fruit. A moisturizer, more "bodied" than most we've tried. I. Magnin shops are among Fabulosa whereabouts. . . .

and other scent excitements, has been put into an equally generous bar of soap. Comes by the one, with a soap dish to closet your Saint Laurent original. Or by the three, to further insure the long-lasting qualities.

Great road company

When you're home, you have shelves full of things to soothe, smooth, and perfume yourself with. But when you're en route, or far, far away among strangers? The people at Evyan have thought that matter through, done up a travel set in pretty pink, leakproof, lightweight plastic. Powdered White Shoulders dusts on an unusual floral blend. Boxed squarely with a sculptured twist-on top in the interest of no white-powdered clothes in luggage. . . . A new roll-on deodorant, Evyan's Personal Care, has no scent of its own. Can't clash with any fragrance. . . . White Shoulders and Most Precious colognes have been poured into plastic spray squeeze bottles for the jet and beach life. Don't get so carried away by the carryability that you pass off the auras within lightly. It has been said of the classics, White Shoulders and the delicate white-flowered Most Precious: any woman moving about, meaningfully dusted with one or the other of these moving fragrances and meeting strangers, might be well-advised to travel with





Hello

A dress to greet summer in . . . briskly, happily. For winning friends, raising spirits and inspiring enthusiastic trips to the zoo. A sprightly skimmer with squared armholes, a White collar and run-around stripes on Fortrel polyester and cotton. In Navy/Red/White, Yellow/Orange or Blue/Green. Sizes 6 to 16.

About $21 at good stores and college shops.
Shoes by The Villager®

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VOGUE'S

"An inspired impromptu pantomime"—
the Alice in Wonderland Ball in London



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That stately haunt of treasure seekers, the auction rooms of Christie, Manson and Woods, known everywhere simply as Christie's, became the setting for a spectacular Alice in Wonderland Ball, given in aid of Lifeline, an organization which helps refugees all over the world. The rooms were transformed into enchanting Lewis Carroll settings, the guests came as characters from children's story books. From the moment guests entered the mysterious overgrown White Rabbit's tunnel which led to the keyhole entrance, the evening was special.

Whatever is held at Christie's usually takes off, whether it's bidding for a Rembrandt or a diver-



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NOTEBOOK



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tissement such as this one. At times the ball looked like an inspired impromptu pantomime with six-foot-tall Ugly Sisters dancing with Cinderellas, Mad Hatters with Bo-Peeps. Alice would have loved this wonderland.

1. Dancing in the Room of Cards. 2. Mr. and Mrs. Richard Temple. 3. Mr. Peter Eyre and Lady Amabel Lindsay, one of the organizers of the ball. 4. Mrs. Charles Bastion dressed as the Knave of Hearts. 5. Lady Ashcombe as Robin Hood. 6. Viscount Hambleden and Lord Patrick Beresford. 7. Mrs. Stanley Donen and Mr. David Metcalfe. 8. Mr. and Mrs. Charles Worthington. (He was another organizer of the ball.) 9. Lord Harlech, Mr. Patrick Leigh Fermor, and the Hon. Mrs. John J. Astor.



8



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IT HAD TO HAPPEN
HE GOT HIS . . .
MENS STUFF by Lilly
JEANS $30 LILLY $45 SCARF $4 Catalog Free

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women of foresight.

Shiny look of patent with interest up front. If you're
a trend-setter, indulge yourself! In great new spring colors.
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VOGUE'S

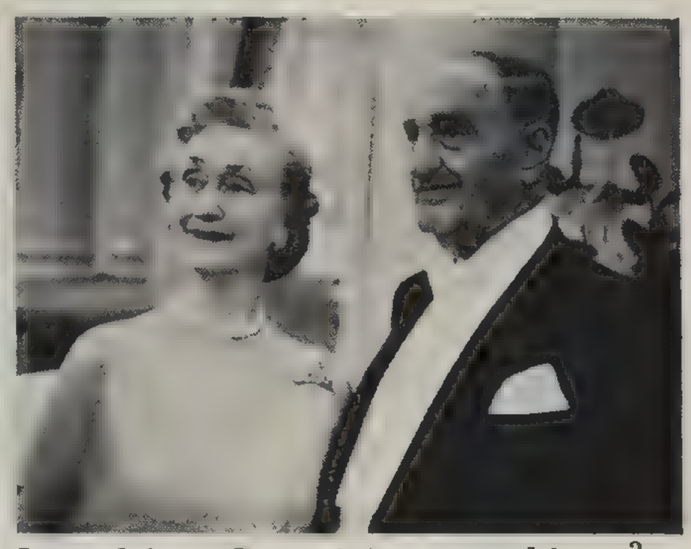
Gala for The Academy of Music,
well-plotted perennial in Philadelphia



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It sped from Paganini to pop, this rousing roundelay benefiting and celebrating another year—its 111th—of the Philadelphia Academy of Music. After the concert with Seiji Ozawa as guest conductor of the Philadelphia Orchestra, fifteen hundred guests walked a crimson-carpeted lap to the Bellevue Stratford where a bower of white birches with



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NOTEBOOK



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white doves led to the ballroom. Dancers sifted from the Meyer Davis beat in the mirrored supper room, to jazz in the Clover Room, to the Crystal Room. There Cookie Jar and His Krums banged and a psychedelia of flashing lights gave Philadelphians their own pitch of electric circus. 1. Dancing in the ballroom. 2. Mrs. Reeves Wetherill, Mr. Robert Montgomery Scott. 3. Mrs. Alexander Biddle; Mr. Stuart F. Louchheim, President of The Academy of Music. 4. Mrs. M. Todd Cooke, Jr.; Mrs. Roger G. Hall. 5. Mr. Seiji Ozawa, Miss Miki Irie. 6. Mr. Henry P. McIlhenny, Mrs. John B. Leake. 7. Dr. and Mrs. George L. Spaeth. 8. Mr. and Mrs. Henry McK. Ingersoll. 9. Mr. and Mrs. David W. Rawson. 10. Mr. Philip Price Sharples and Mrs. Edward J. Lavino, II. 11. Mrs. Douglas G. Lovell, Jr.; Mr. H. Richard Dietrich, Jr.



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11

Sun-or-moon-glow. Weatherbee casts a silken glow on your Spring with this enchanting coat for all the days and nights of your life. Subtly carved in pure dye silk shantung with convertible notched collar. And glowy colors like coral, emerald, brass, navy, black. Laminated. Takes sudden showers in stride. Misses, junior and petite sizes. $50.00* at these and other leading stores.

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For the look that just happened. Kleinert's

VOGUE'S

Crescendo success in St. Louis— Powell Hall, a concert and a party



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A crescendo of celebrations marked the opening of Powell Hall for the St. Louis Symphony Orchestra. First, a sequence of dinner parties before the concert.

After the concert, members of the orchestra swung into a waltz and the party began on stage, spilling onto the Grand Tier where the burnished bar came from the old Metropolitan Opera house in New York. The hall, once a twenties movie theatre, proved to a famous music critic to have enormous "throw," "presence," and a terrific bass response. The fortissimo response from the audience: Bravo . . . bis . . . bis.

Having trouble wearing false eyelashes?



Model Pamela Berkin says, "Use DUO* Eyelash Adhesive"

"Waterproof DUO has terrific holding power, won't let go 'til you're ready to unlash. Stays flexible, comfortable. Dries invisibly. Pure surgical formula is safe, gentle. Comes with handy applicator. Sure cure for lash problems." Take it from Pamela Berkin.



For FREE booklet of professional tips on wearing false lashes write DUO, P.O. Box 41, Dept. V41, Jamaica, New York 11434.

*T.M.

NOTEBOOK



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1. Party in the Grand Foyer. 2. Mr. Theodore R. Gamble, Mrs. Warren McK. Shapleigh, H.E. Ambassador Hushang Ansary from Iran to the United States, Mr. Warren McK. Shapleigh. 3. Mr. and Mrs. Stuart W. Symington, junior. 4. Mr. Eleazar De Carvalho, conductor of the St. Louis Symphony, Mrs. Alfonso J. Cervantes. 5. Dancing on stage. 6. Mr. and Mrs. Stanley J. Goodman. 7. Mr. and Mrs. Oscar Johnson. 8. Mr. and Mrs. Charles Wulfing, IV. 9. Mr. and Mrs. Joseph Pulitzer, junior. 10. Mrs. Homer E. Sayad, Mr. David R. Calhoun, junior.



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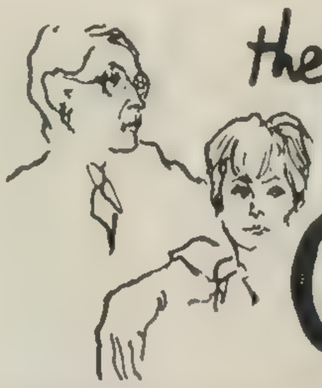
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10



Bare your midriff in brass chains . . . of linen blend in white, black, red or aqua. Sizes 4 to 14. About 60.00. Bonwit Teller, New York; Kaufmanns, Pittsburgh; Halle Bros., Cleveland; Lillie Rubin, Fla.



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OR DALLAS

Texas, now

(Continued from page 116)

boots—the more rows of stitching, the higher the price—and, of course, chaps, cowboy hats, silver buckles.

About restaurants: In the centre of the banking and shopping in downtown Houston, the Rice Hotel is the traditional place for Sunday-morning breakfast: hominy grits, the works. . . . Maxim's, brimming over with people, is possibly the best and best-known restaurant of Houston. Surprisingly, the French food and excellent wines are served by waitresses who are dedicated, frugal, and accurate, like those French wives of bistro owners, sitting behind the cash box. A new gimmick here is Maxim's upstairs wine cellar, a padlocked cache over a garage. . . . The new Brennan's restaurant, run by one of the New Orleans Brennan clan, sticks to Louisiana specialities: delicious crayfish soup, a distinctive *crème caramel*. . . . Gulf oysters, extraordinarily good and sweet.



TEXAS RAMBOUILLET RAM

Some night spots: International Club on top of the Shamrock Hilton for big-name entertainment. . . . Old Market Square, the new concentrated night scene spread over four blocks near the Southern Pacific Railroad Station, has many small and not expensive eating and jazz places. . . . Along the ship channel, Athens café: food, Greek music, and impromptu dancing.

MUSIC IN THE SKY: Flying to Texas and San Antonio's Hemis-Fair '68 is a song from any city in the U.S.A. . . . Eastern Airlines runs nonstop flights from New York to San Antonio. . . . American Airlines, a steady cross-country operator, flies to Dallas and then over the State of Texas to El Paso. . . . Delta Airlines converges on Texas from the East and the West—from New York to Houston and from Los Angeles to Dallas. . . . Braniff shuttles back and forth from New York to Dallas, the Braniff headquarters. . . . Continental Airlines operates nonstop flights to San Antonio from Los Angeles as well as from Chicago. . . . Trans Texas Airways—its logo like the Greek pi and alpha—efficiently links up the vastness of Texas with skyscraper cities. . . . Available at any of the airports, the nifty services of Hertz Rent A Car.



INDIAN LODGE, WHITE, TERRACED, IN DAVIS MOUNTAINS STATE PARK

MAGIC ON THE GROUND: West of San Antonio, windmills hum above nibbling herds of sheep raised for their excellent wool in the pepper-and-salt pastures around Sonora. . . . In the loneliness of Monahans, no traffic, only the throb of oil pumps far off. . . . In Davis Mountains State Park where nobody seems ever to have walked before nor ever breathed the pure air, Indian Lodge is a compound of white houses with deeply comfortable rooms terraced on the slopes.



NEWS HEADLINES:

INTRODUCING— "The Traveller"

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VOGUE'S SPOTLIGHT

Theatre

BY ANTHONY WEST

Plaza Suite, "*very, very funny*"

Neil Simon is back at the top of his form in *Plaza Suite,* a set of three one-act plays which have in common that their setting is suite 719 in New York's Plaza hotel, and that they are sharply pointed, and genuinely and refreshingly funny. Each of the three is, in fact, as good an example of classical Broadway comedy as one could wish to find.

It is a pleasure to be able to say that, of their kind, these plays couldn't be better, and it is also pleasant to be able to say that this production represents a double comeback: Mike Nichols is at the top of *his* form as director, too. The three pieces are played with the swiftness and certainty that tell the unmistakable story of first-class direction. It is as if the self-indulgent camping of *The Apple Tree* and the worshipful woodenness of *The Little Foxes* had never been. As one watches his present effort, one feels the same feelings of delighted respect that are inspired by Jacques Charon's magnificent stagings of Feydeau's comedies in France: This is truly professional work of the first order.

The connoisseur of the techniques of farce should be on the watch for the beautiful piece of stage business, superbly handled by Maureen Stapleton and George C. Scott, that Mike Nichols has built upon a joke about some recalcitrant galoshes in the first of the plays, "Visitor from Mamaroneck." Neil Simon plants it in order to tell the audience that the woman concerned is one of those endlessly resourceful contrivers of personal disaster who devote their lives to self-defeat. It is inevitable that, given her intention of staging a romantic re-creation of her honeymoon after twenty-three years, she will start things off by greeting her husband at the door of the suite standing lopsided, with one stockinged foot and the other trapped in an irremovable and marvellously anti-erotic combination of shoe and plastic overshoe. Mike Nichols has created a wonderful little ballet here that gives Maureen Stapleton an opportunity—of which she makes full use—to show us precisely how this woman has clowned all real feeling and passion out of her marriage and out of her life.

There is another such moment in which Mike Nichols extends Neil Simon's text when the curtain goes up on the third play and Maureen Stapleton is discovered, as a visitor from Forest Hills, standing in a superbly plausible and fatally wrong hat and dress staring in bafflement at the locked bathroom door behind which her daughter Mimsey has withdrawn to think things out before facing the eager bridegroom and the wedding party waiting for her several floors below. This is not only a brilliantly composed stage picture, as funny in itself as a Peter Arno drawing, but also a wonderfully economical piece of exposition that tells volumes about this poor lady's character. It is a perfect example of Mike Nichols's art and skill.

Another pleasant aspect of this enjoyable production is the generosity of George C. Scott's performances. It is true that he has the lead and all the big comic moments in the second of the three plays, in which Miss Stapleton has little to do but to succumb to an inordinate intake of vodka stingers, but in the others he fills the rôle of a supporting player and, at times, not much more than a feed for his partner. It is impressive to see how self-effacingly he does the job. Self-abnegation apart, his natural aptitude for farce has never been more evident and his big moments of tigerish absurdity are very, very funny indeed.

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VOGUE'S SPOTLIGHT
Television

BY ANN BIRSTEIN

The Bill Cosby Special, "*I'm free! I'm free!*"

The Bill Cosby Special, a good-natured hour, was basically an attempt to make pleasant and palatable what really isn't so palatable at all. I'm referring to Bill Cosby's freewheeling reminiscences about his Negro childhood, which made up the main material of his show, and which sometimes evoked childhood but didn't say much about the fact of being a Negro.

The beginning of the program was particularly misleading, a promise of satire never fulfilled, with Bill Cosby standing in front of a rubble-filled lot in Philadelphia, pointing out the place where he was hit by a slush ball, and other historic sites. Unhappily, he soon involved himself in a game of touch football with a gang of lovable street urchins, and after that there was some kind of jazzy surrealistic chase over hill and dale—"I'm free! I'm free!"—that ended, as I'm afraid all such chases must, in an NBC studio with the star bounding up on the stage to the usual wildly enthusiastic applause of the studio audience.

Still, deeper social ramifications aside, Bill Cosby turned out to be an engaging performer, dignified yet excitable, with a nice overall cast of thought to him and a gift for both a quietly tossed-away line and an occasional moment of wild hilarity. In his long monologues he made funny mythology out of those eccentric types who seem to have peopled *everyone's* childhood (in his case there were Fat Albert and Old Weird Herman, among others), interweaving it with reminiscences about street games, pranks, a former favourite breakfast—orange soda and a cupcake: "Chew de paper."

Probably much of this material dates back to the days before Bill Cosby became a star of the television series *I Spy*, but he threw himself into the *Special* as if it were all fresh, using now a shrill dialect, now a Stepin Fetchit stance, turning himself into a black silhouette with outstretched palms. Of all the monologues by far the most dramatic and amusing was about his tonsillectomy, an operation he was lured into with promises of boundless ice cream and that he faced with happy equanimity until his friend Johnson, who had *walked* into surgery, was wheeled out of it. Cosby's pantomime of that first terrible swallow after the operation was not only funny but also touching, particularly when, conquering terror with sheer bravado, he painfully spooned his ice cream to mush, and cried out, "Johnson, Rudolph, I'm having fun!"

Of the rest of the accoutrements of a television special, there were fortunately few: only one guest star, a Negro girl trombone player who didn't play very long, and one of those groups of Mod-type dancers who seem to be a must on variety shows of this kind and who pranced about with depressing precision, parodying everything that had gone before and making even the commercials seem spontaneous.

The Bill Cosby Special ended more conventionally than it began, with the star congratulating himself and his cast in front of the usual modernistic space set and signing off with a song. As it happened, the song raised the same questions as the beginning: "There's a place in the sun where there's hope for everyone. . . ."* I think some of those kids still living in Cosby's old neighbourhood might like to know where that is.

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VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

Davis, Irwin, and Smith, "relevant and original"

The current Jewish Museum exhibition in New York of the work of painters Gene Davis, Robert Irwin, and Richard Smith is a happy antidote to the "theme" museum show that has launched so many ephemeral trends in the last couple of years. Assembled by curator Kynaston McShine as mini-retrospectives rather than as a group show, the exhibition proves no point except that these are three very good artists, whose statements are among the most relevant and original being made today.

It is perhaps significant that none of the three men works in New York: Irwin is the dean of the Los Angeles School (if there is such a thing); Smith is the young English prize-winner of last year's São Paulo Bienal; and Davis is the most important painter to emerge from Washington, D.C., since Louis and Noland worked there. Indeed, it may be that the freshness of their work is a result of its relative independence from New York and the vagaries of the "scene" which produces so much art that appears déjà vu the first time you see it.

Both Irwin and Smith have made significant departures from the conventional flat rectangle. Davis, on the other hand, has chosen to remain strictly within its conventions in the highly conscious and consistently logical manner that marks ambitious colour abstraction. Irwin's purist aesthetic may be termed "minimal" only in the sense that it deals in nuance rather than in dramatic contrasts. Like the early, close-valued pastel paintings of narrow bands floating on a chalky field, the recent nacreous discs which hover twenty inches from the wall are demanding works. In order to be felt at all they require the total concentration of the viewer. But making this commitment to seeing them is worth the effort in terms of the muted, poetic, if rarified, experience their dazzling, immaculate surfaces yield.

Smith is the most gifted—and also one of the first, one might add—of the young artists who busy themselves "filling the gap" between the wall and the floor. Abandoning the cigarette-pack and film-strip images around which he structured his brushwork in the early sixties, Smith has arrived at a series of monumental shaped canvases which are no longer depictions or representations of objects but luminous objects in themselves.

In the sense that both painters reject pictorial illusion in favour of a literal treatment of space, the work of Irwin and Smith is related. Davis, on the other hand, continues to work in terms of the purely optical space of colour painting. His brilliant, intensely saturated stripes create a rhythmic musical beat through the repetition and alternation of colours that is quite unlike the more static quality of their images. Newer paintings, in which the vertical bands have been sliced thinner, bounce with a more lively tempo than earlier works. The addition of sharper value contrasts in recent works also seems to be a decided advantage in terms of creating more unexpected juxtapositions.

On the whole, Kynaston McShine has given us a model exhibition which other museums might well emulate. All three painters deserved one-man museum shows in New York, and the fact that they received them simultaneously did not result in any agon, but merely allowed the viewer the pleasure of experiencing each the more uniquely by contrast.



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VOGUE'S SPOTLIGHT
Books

BY JEAN STAFFORD

Tunc, "*clutter of eccentricity*"

Lawrence Durrell's gimmicks of diction are so insistent that his reader is visited finally by formication, a disagreeable condition which Durrell likes from time to time to inflict on his characters. In his latest novel, *Tunc* (Dutton), a clown of various perversions has "a nose like a lingam," and his habits are "rebarative." London, on the eve of the hero's marriage is "chrysadiamantine." A punning and discursive architect invents a literary form known as a "mnemon," in which "free Freud and solipsism marry and make merry. . . ." Occasionally, the narrator apostrophizes "dear dactyl" or "little faithful dactyl, with your pretty claws. . . ."

This clutter of eccentricity that impedes the progress of the narrative and the cacophony that rises from it, like the joyful squawks of rats and the exuberant shrieks of scavenger birds, does not dismay the author who, in a note, brags of the mess he has made, thus: "*Tunc* is roughly about what it's about; the reader makes it up as he goes along, if he goes along with it, that is. . . . All the characters are as real as they make you and die happily ever after like readers and writers do. What more can one ask?" One can ask a great deal more. One can ask, for example, that in that penultimate sentence the word "like" be replaced by "as." Mr. Durrell should act his age; this kind of inane archness inspires governessy rebukes.

One consequence of his infuriating linguistic attitudinizing is that when, once in a while, he is writing straightforwardly and well, he sounds very nearly mushy. The descriptive passages about Athens and Istanbul are, removed from their context, clearly and beautifully visible, audible, and tangible, but they are non sequiturs, independent of the moods and the deeds of the dramatis personae. The cast includes the narrator, a scientist who has invented a hearing aid and a tape recorder, and whose masterpiece will be a computer; an Athenian whore who becomes a movie star and hires her former madam as secretary; an enigmatic and beautiful and extremely tedious woman, whom the scientist marries; the employees and directors of a great firm, Merlin's, with offices in Istanbul and London, that traffics in "furs and skins and poppy, caviar and salt and wax, amber, precious stones, porcelain, and glass." The novel is episodic and helter-skelter, the incidents are only tenuously connected by the arbitrary reappearance of characters who have dropped out of sight and out of memory pages before: Their resuscitation seldom accomplishes anything but confusion.

There is a dollop of nastiness for every macabre or sybaritic appetite. At a brothel in Athens, where the girls are named Euridice, Clytemnestra, Antigone, the clown is beaten to delirious ecstasy by prostitutes wearing academic gowns and mortarboards. There are allusions to remarkably acrobatic acts of sodomy. There is unsolved murder. One of the survivors of an airplane crash in the Caribbean reaches the shores of a small wild island and goes native and mad. There is a sinister voyage through the subterranean canals of Istanbul for a sinister (although unexciting) political purpose. When the lulls in Mr. Durrell's esoteric preoccupations come and his talent shows forth, one is grateful, but the recesses from his arduous roistering are too brief and by their brevity become in themselves a source of vexation.



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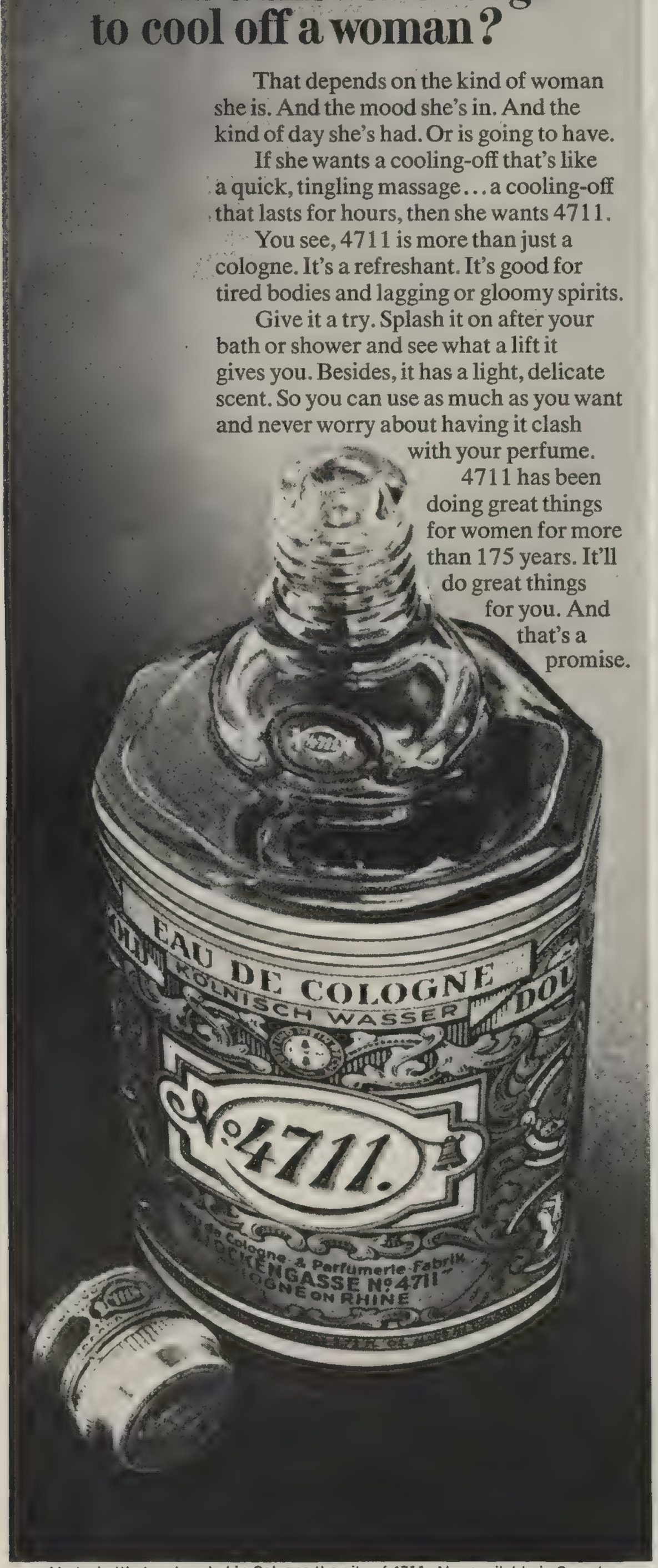
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VOGUE'S SPOTLIGHT

Education

BY DONALD BARR

Reading: How and When

Men have had articulate speech for a million years, perhaps, and writing for a few thousand. Yet for fifty years or so there has been an acrimonious dispute in American schools about these two inventions, the first of which distinguishes men from animals, the second of which distinguishes civilized men from savages.

How to teach children to read has been debated with particular ferocity. The faction which prevailed for two generations favoured a whole-word recognition or look-say method. Experiments with typewriting and hand-key telegraphy had shown that speed improved with practice not steadily but in spurts. Each spurt came when the learner's brain worked with a larger unit—his brain sent out the impulses to type one letter at a time, then clusters of letters, then whole words, then whole phrases. In reading, why not pass over the painfully slow letter-by-letter phase and go directly to the whole word? So children were taught to recognize words by their general appearance. Obviously, a child could read only what could be expressed in the "sight vocabulary" he had been taught. "Vocabulary control" of graded "basal readers" was necessary. To give each word a single appearance, children were taught not to "write" but to "print." Spelling was taught as a separate—and arbitrary—discipline.

An indignant minority protested that look-say (they called it "look-guess") ignored *the* crucial invention of western culture, phonetic writing, by which almost anyone who can speak a language can quickly learn to read it. Whole-word recognition taught English as if it were Chinese, with thousands of ideograph shapes to learn. The minority derided the vocabulary-starved readers, full of inane litanies of exclamations about Dick and Jane, and said they instilled habits of irresponsibility to the printed page. They mourned the lost art of spelling.

That debate is waning. The psychological evidence seems to favour the "phonics" approach. Look-say is in slow retreat. But just as look-say misused some primitive notions from Gestalt psychology, so a few of the phonics faction have begun to misuse crude notions from linguistics, employing bizarre special alphabets and spellings to introduce written language to children. Another debate is in the making.

When to teach reading has been more insidiously disputed. The dominant faction favoured a late, gingerly approach. They feared that young children's eyes would be damaged by the strain of looking at words. They considered reading an "abstract" activity, and feared that, if a child learned it before he had learned "social adjustment" and "emotional control," he would become antisocial, inhibited, or even introverted. They developed an elaborate apparatus of "reading readiness" exercises and tests. They recommended seven as a safe age to begin.

The minority have protested that in traditional English schools and European Montessori schools children learn reading eagerly and safely much earlier. They argue that a child learns to relate socially to other children in a healthier, less self-conscious way if all the children are thinking about some objective task. They believe that the child who has mastered a grown-up technique, especially a technique which opens up a world of new knowledge to him, will be more competent, confident, and purposeful. At this moment—but slowly, slowly—this pro-intellectual minority is becoming the majority in American schools.

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VOGUE'S SPOTLIGHT

Money

BY PAUL A. SAMUELSON

Fool's Gold, "*the barbaric relic*"

From the New World Columbus brought back corn, the potato, syphilis, and gold. The vast inpouring of precious metals into Spain brought her immediate affluence but ultimate decadence. To early capitalism it brought inflation.

History has left us with what the chairman of the Federal Reserve board, William McChesney Martin, junior, has called the barbaric relic of monetary gold. President de Gaulle disagrees: For him gold is the touchstone of all value. Like Midas, he has been hoarding it. And like every speculator with a long position, he clamours for a rise in its price.

Domestically, gold ceases to have monetary significance for Americans. If you can remember getting five-dollar gold pieces at Christmas, you are showing your age. Not since 1933, when Franklin D. Roosevelt gaily took us off the gold standard, have Americans been able to use gold coins or gold certificates. The United States Supreme Court forbids holding gold bars in the wine cellar. The best you can do is stockpile unprocessed dust; or put your money where your mouth and fillings are.

Actually, the Court has done us a favour. Gold has been one of the worst possible investments these last thirty years. Everything has gone up in price: corn, potatoes, farmland, IBM, and the Dow-Jones index. But not gold, which stays at $35 an ounce. About the worst thing you could have put your money into in recent decades was gold-mining stocks. Only four American mines still operate, not very profitably. Only in Russia and South Africa does mining pay well. The authoritative *London Economist* estimates it costs 17 per cent per year to hoard gold (10 for insurance and storage, 7 in sacrificed interest yield). So even if De Gaulle should someday win his gamble on a revaluation in the price of gold, he'd still be behind the game.

Why then is gold thought to be so important? It no longer has any domestic rôle to play in our money supply. After Congress repeals the law requiring the Federal Reserve System to keep a gold reserve behind its currency, we shall have cut off our last tie with silver or gold. As Gertrude Stein might have said, "A dollar is a dollar is a dollar." And that is all.

Gold's remaining function is to serve as international reserves: When we buy more from abroad than we export abroad, unless foreigners will lend us the difference, we must settle by shipments of gold. Since 1949 we have paid out thirteen billion dollars in gold; now there are only eleven billion dollars left in Fort Knox and other government depositories. (Yes, Virginia, it really is all there. When President Eisenhower came in after twenty years of Democratic rule, the Daughters of the American Revolution insisted on, and got, a count.)

Gold is falling so far behind in its international function that it must soon be replaced. World trade grows by more than 8 per cent per year: gold mines add to the stock of gold by less than 3 per cent per year, and most of this goes for industrial use and to hoarders. Though De Gaulle may filibuster, the civilized world will ultimately agree on new forms of international reserves.

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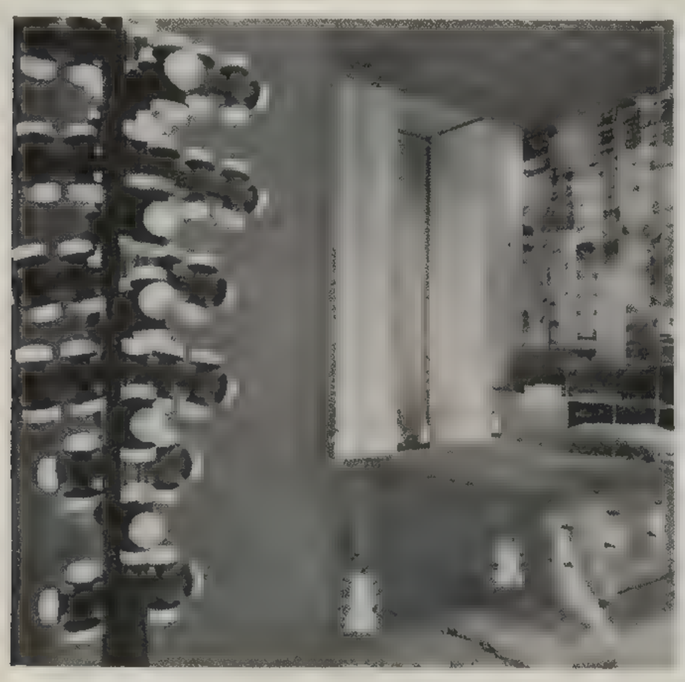
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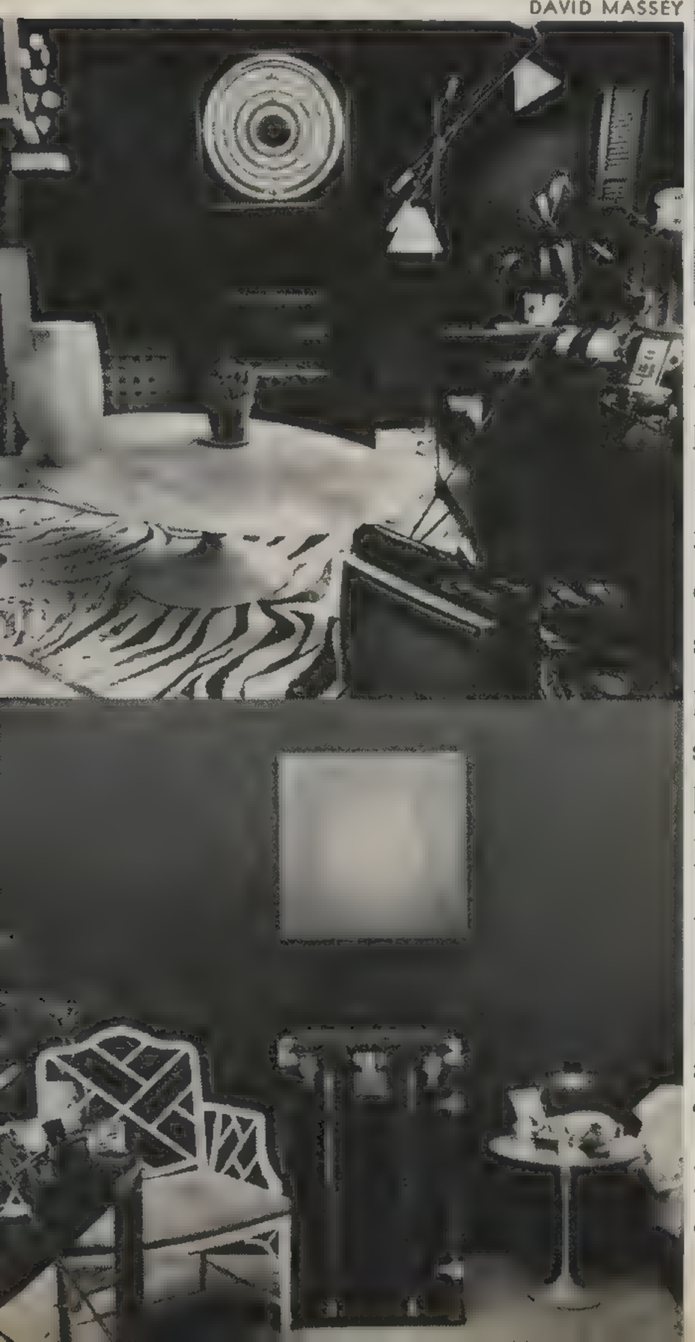


PUYPLAT

Bare bulb decorating

Stage set lighting for private lives is a major decorating trend. *Above:* Architect Paul Rudolph invents lighting for his New York apartment, uses elements found in any electric shop. In the hall, a white construction of triple plugs and night lights, arranged on a Tap-A-Line plug-in light strip hung from the ceiling. Mr. Rudolph's low, sheepskin-covered bed is "curtained" with hanging reflector bulbs plugged into ceiling Plug-Mould strips. A bedside rheostat dims or brightens the lights.

DAVID MASSEY



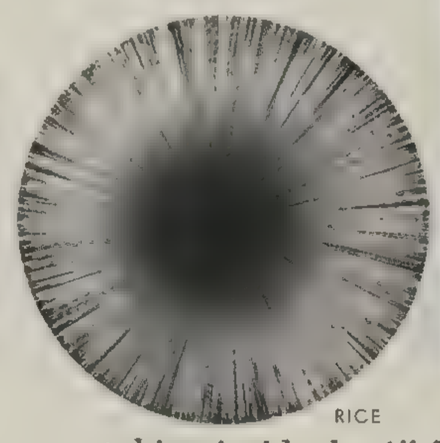


Above: Young French designer Bernard Govin's new way of life, Asmara. Modules of contoured foam rubber . . . covered in carpeting the colour of French bread . . . make single "armchairs" or group for "relax-conversation." Modern lights glow from the floor, hurricane candles stand on wood shelves on each module. To order: Macy's, New York.

Right: Quasar Khanh's inflatable vinyl lamp 32″ diam., $30. Mass Art vinyl pillow, 26″, $3. Both Azuma, N.Y.



Left: Ronaldo Ferri, a young New York artist, experiments with neon paintings programmed to change pattern and colour, to follow music and to involve the viewer. In his apartment, here, red-pink-orange-yellow neon circles, under red Plexiglas, face the same design, painted in oils, on the opposite wall. As the neon changes colour so does the oil painting, recolouring the blue walls, white floor, and red plaid bed. Ferri paintings: Alexander Iolas Gallery.



RICE

Above: Sculptor Carlos Sansegundo runs neon tubing inside the 4″ frame of his glass-topped Plexiglas dining table. 3′x5′x28″ high, $1,500 or $1,000 without neon. 242 W. 14th St., N. Y. *Above right:* Tom McAllister's "Bouquet In Steel." 1,300 flexible steel wires fan out from a steel base. The moving ends catch light, shine like tiny stars. 26¾″ high, 37″ diam., $300. Through decorators, Luten, Clarey & Stern, 1059 Third Ave., N. Y. *Lower right:* Young painter Jack Wesley makes light a functional art with his red flashed and clear crystal lamp on a white enamelled wood base. 18″ high, $600. Elkon Gallery, 1063 Madison Ave., N. Y.



Martell Regrets To Announce That Money Isn't Everything

It will get you almost anything in the world, including a bottle of Martell. But it can't give you a real taste for Martell. Unless you're one of those it's created for...the ones who scent the Next Move in drinking before it's even the Next Move. Does that sound like you? Try it!

A very special taste for people with very special tastes



COGNAC BRANDY 80 PROOF SOLE U.S. REP. BROWNE-VINTNERS CO. NEW YORK

MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

New York: ***Palacio's the place,*** at 830 Lexington Avenue, to look for the dashing, the romantic in clothes for parties, for evenings at home, for day. All in rich colours, sumptuous fabrics. That's what ***Philip Van Rensselaer,*** just back from Greece to oversee production of his new play, was after.





What he found, *left,* super long coat, navy wool with cerise Thai silk lining. $250 to order. *Top,* silver neck medallion, $40. Forest-green crêpe shirt, silver-buttoned and ruffled, *left,* $25. *Right,* fabulous black velvet Rubashka shirt, gold-braided, black with black ball buttons. The shirt, $70.

JACK ROBINSON







Tear through

sand and surf, save on space . . . the disparate purposes of the exciting new cars left and below. ***The sand buggy,*** *left,* was designed by ***Stewart Iglehart, Jr.,*** to roll over and through sand, surf, hills, and brush. It has a fiberglass body set on standard Volkswagen chassis. Incredible traction is derived through use of ten-inch spread flotation rear tires. It does forty mph on sand, eighty on the highway. Stewart needs one week to build a single car, which sells for $850 with two bucket seats, windscreen, front and rear lights. Inquiries through Killian Motors, Delray Beach, Florida and Lilly Pulitzer shops. The little glass house on wheels, right, is the ***Quasar car*** an answer by Paris's gentle genius, ***Quasar Khanh*** to the problem of maximum inner space in a car which occupies minimal road space. A scant seventy inches square, it seats six adults within its sliding green plexiglass Pan 1 frame. Panels are set on a silvered steel body with Austin 850 motor, wheels, and transmission. No toy, it's being manufactured in England by BMC to sell for about 800 pounds in London.





Super-Moist Lipsticks

...another kind of color. Part of the new fashion for "pretty"—these thin shining colors, with amazing intensity for pastels. A never-before formula.
Sheer Pink, Sheer Natural, Sheer Apricot, Sheer Coral.

Germaine Monteil

APRIL 1, 1968

VOGUE'S EYE VIEW— LEAPING INTO SUMMER



Take it now: the big leap. The long, lithe, stretching leap that lifts you out of the cold and into the warmth —into sun and air and lightness and languor; into the climate of summer, the climate of beauty.... Now get cracking—get your body in shape, get your skin glowing, get your blood circulating, get your hair shining...get your feet off the ground. Leap. Leap as Twiggy does here—a fair-haired flamenco dancer in Saint Laurent's divine new "Spanish smoking" of thinnest black worsted. Satin-striped pants with a waist rising so high it covers half the bosom. Black faille cummerbund rising even higher. White silk turtleneck. And then, the most sensational bolero—completely encrusted in a Paisley of smouldering black jet and glistery black braid, with little bombé braid buttons running all around and a white gardenia blooming high on the standing collar. Of Dormeuil wool. In America, at I. Magnin. Roger Vivier shoes for Saint Laurent. Alexandre coiffure.

AVEDON

BEAUTY AND THE LITTLE

Green. Grass green. Fastest growing colour for spring and summer. Fresh little shoots of it, shooting up everywhere. Bright and clean—and not a second to let the grass grow under your feet. Pick-now. Wear-now. Just as soon as you see each little green dress crop up . . . on these and the next ten greening pages. Green grow the ruffles—vivid voile fluttering down an open-throated shirtdress, all in one breeze-rippled row. And sure to stir quite a ripple of its own with such a bright and light beach air. Sheer shirtdress by Rikki for Sport Trio, in Dacron and cotton (Avila voile). About $35. At Bergdorf Goodman; Rich's; Gidding-Jenny; Neusteters; Sakowitz; I. Magnin. Gold-and-gleaming grows the skin—making up to the little green dress, warming the skin, and playing colour for all it's worth about the eyes and on the lips. The word Revlon springs to mind: that's where the shining natural looks on these twelve pages have sprung from . . . starting, as you can easily see here, with the wide-eyed innocence of their powdered Demi Blue shadow blended wide to each side of the eye.

sheer ruffled
shirtdress

PENN

GREEN DRESS



THE LITTLE GREEN DRESS

the wrapped
organza shirtdress



Spring's new wrap-up, left: the kimono shirtdress—grass-green organza winging open at the throat, wingspreading to billowy deep cuffed sleeves; a wide tie makes little of the gathered waist, lightly wrapping up all the transparent greenery. Shirtdress by Adri, in silk. About $100. Saks Fifth Avenue; Nan Duskin; Harzfeld's; Neiman-Marcus. Spring's gayest little blade of grass, right, just as slim, just as sharp—wool knit with a yoke tucked squarely between panels of unpressed pleats. By Kimberly, of wool knitted in America. About $60. Saks Fifth Avenue; Rich's; Halle Bros.; Neusteters; Frost Bros. Spring's gold-and-gleam skin, every inch of it just barely warmed by colour—the beautiful tinge of Revlon's Ultima II Leg Makeup as far as the eye can see.

the blade-of-grass knit

PENN



wrapped green
with a wide-open plunge

THE LITTLE GREEN DRESS



Green with a wide-open air, left: Fibranne coming in close as a halter and plunging just as low—the sash wraps high and twice round the gathered skirt. By Oscar de la Renta Boutique; Herbert Meyer fabric. About $70. Saks Fifth Avenue; Hutzler's; Gidding-Jenny; Neiman-Marcus. Green with a wide-open-collar air, right: linen pointing the way of this summer's freshly cut shirtdress—bare throat, bare shoulders, a wide wide belt, patch pockets delving deep on both sides. Shirtdress by Teal Traina, in Irish Looms linen. About $125. At Bergdorf Goodman; Woodward & Lothrop; Halle Bros.; I. Magnin. And your own beautifully open air—a healthy glowing shine about the face with Revlon's new Gleamers, and hair skimmed back off the brow to let the sunlight in.

belted green linen
with a
wide-open collar

PENN

Grass-green slope, left, dropping off at a sudden slant between acres of golden skin—the bandeau tilts from one shoulder to waist, and gives on to a short circle skirt. Dress, in Moygashel Irish linen. About $110. At Lord & Taylor; Julius Garfinckel; Bramson; Sakowitz. Grass green opens up a new golden field, right: the midriff—spanned by gilt chains that hold bodice and skirt fields apart. Bare-midriff dress, in Onondaga textured silk. About $125. At Altman's; Wanamaker's, Phila.; Jordan Marsh, Florida; Joseph Horne; Joseph Magnin. Dresses, on both pages, by Adele Simpson. The beauty of those wide-open spaces is just as wide-open a secret—the new complexion tone that goes once over lightly: Revlon calls it their Braggi bronzing gel.

green linen and asymmetric bareness

THE LITTLE GREEN DRESS



grained green silk
and chained
bareness

THE LITTLE GREEN DRESS



wide swing
of green

grass-green linen
and bronzed skin

Green on a fling, left: grass-green Fibranne with a high-starting panel pleat setting up a flare of movement, and scallops to keep it all going round—scallops at the neck of the snug little top and rounded pockets scalloped at the edge. By Chester Weinberg; Herbert Meyer fabric. About $145. At Bergdorf Goodman; Nan Duskin; Stix, Baer & Fuller; I. Magnin. Bright and bare, right, a green linen culotte-dress cut out to make the most of a tawny tapering rib cage, all bared in back. White leather belts it and a thin edge of white sharpens the high band of collar. By Shannon Rodgers for Jerry Silverman of Moygashel Irish linen. About $110. Miss Bergdorf of Bergdorf Goodman; Hutzler's; Hudson's; Joseph Magnin. The case for beautiful bronzy skin all over has never been clearer—or easier to come by: Revlon's Braggi bronzing gel polishes like sunshine.

Greek Boy
green jersey

THE LITTLE GREEN DRESS



Ganymede in green, left: fluid matte jersey, soft as a summer breeze—and bared to catch every one—wrapped and tied high above a full, draped skirt. By Adri of Jasco matte rayon jersey. About $100. At Lord & Taylor; Stanley Korshak; Sakowitz; Joseph Magnin. Green-go-round, right: rounded hem, round scallops, and round green buttons fastening on the side—bright grass-green linen in one of the prettiest shapes going around for summer. By Kasper for Joan Leslie. Irish Looms linen. About $80. At Lord & Taylor; L. S. Ayres; Gus Mayer; J. W. Robinson.

What makes green everybody's colour—

the healthy glow of golden skin. The sun does it naturally—and so do Revlon's sheer Bronzage Transparent Face Tints.

rounds of green linen

PENN

YOU ARE IT

"Now that which is that subtile essence, in it all that exists has its self. It is the True. It is the Self, and you... are it." *From "The Upanishads"*

The true self is sustained by generous pride. Pride of mind and spirit speaking through pride and beauty of body. A joyous discipline to fit you for a life coming on stronger every day. The privilege is yours, but have you the strength? To want it. To will it. To seek the true self and, in time, become it.

The truly cultivated spirit, impelled by the mind's will, is the prime mover and insists upon a body toned and tuned and trained. The body must be respected in every possible way. It must be pulled *up*—this is the only way to treat the body with respect and avoid fatigue.

Take trouble in how you sit. Sit *up*, pulling up your spine. Spend one hour every day in a body stocking or leotard; wear it while you telephone, answer your mail, plan the day, the week. The body stocking challenges your control—which will start to come naturally one day.

Take trouble in how you walk. Stride right out from the waist, swift, with purpose—and walk a lot. Strong legs are vital for life as well as beauty. Long legs. Legs extended and trained through stretching exercises. The beauty, the very rhythm of strong legs moving to your will in turn recharge the spirit. Three forces interacting: spirit, mind, body.

Most vital too, the neck. Long neck. Neck lifted so the chin is higher than the back of the head. The great thing to beware of is the caved-in gone-in-the-neck look, the most aging and depressing thing that can befall a woman. Tilt back your head and stretch upwards, as though to add an inch to your height. Lifted by the will, by the spirit.

Be absolute about cleanliness of the skin: skin clear as innocence. About cleanliness and health of the hair, alive with strength. Clarity of the eyes—eye drops are a vital cosmetic. Cleanliness and care of the hands, with half a lemon freshly placed in the bathroom each day to bleach nails and fingers.

To live today is big time or else you are a blank. Will yourself to take care of your whole body. And don't blank your head and your heart. Forbid your mouth to become narrow or tight—speak from the mind, speak from the heart. Address people directly from the heart, through the eyes—eyes bright with the laughter of the mind.

Strength of beauty, fitness, purpose can be a joy for you and for all. It is the only way for you to be. You are it.

YOU HAVE IT—*the total delight of fragrance,* right, *radiating from every inch of your body—Lanvin's new Veil of Arpège Fluff. A ritual fresh as tomorrow morning and one to observe each morning from tomorrow on. Fluffy as whipped cream, white as whipped cream, it melts right into the skin leaving only its famous scent and a glistening smoothness that lasts and lasts—longer than promises. You could easily call it the greatest bit of fluff in all cosmetic history.*



THE INSTANT EYE LIFTS

Up goes the eye. Being lifted, looking up, disposing of some problems, deviously. Up goes the eye *temporarily*, for an evening, for a gala, with these new and instant eye lifts. Surgical tape pulling skin up and back between eye and ear, elastic band attached to end of each tape, circling back of head to keep tape, and therefore skin, taut. Hair covering all, sometimes by a guiche or curl glued right on tape. . . . Similar procedure raising brows. Two vertical tapes on forehead under bangs: enlarging eye, smoothing forehead. . . . In Japan, the narrowest slit of transparent tape is used to pull the eye skin together just above the crease of the eye. Eye shadow does the cover here. . . . Up goes the eye *permanently* via a bit of minor surgery called *blepharoplasty* (blepharon's the Greek word for eyelids). Specially-trained eye doctors and dermatologists do this, as well as plastic surgeons. Considered the best treatment for what we hate to call, but have to, "baggy eyelids," blepharoplasty removes unloved orbital fat and redundant skin—that's the skin that's grown too big for the little old eye it surrounds. Two weeks after blepharoplasty you can face your fans without dark glasses, bearing no visible scar. . . . Silicone injections, by authorized investigators, thwarting other eye peskiness—frown lines, crow's feet. . . . ***Clear go the whites.*** Whites should be, can be, white as the North Pole. What dapples them pink? Congestion. What makes congestion? Fatigue, primarily. Your doctor will be glad to tell you that the eyes are the first part of you to show fatigue. (Notice how anxious they are to close when you're sleepy.) Smoking, drinking, and murky atmosphere shoot the whites with pink, too. What undoes this congestion? Eye drops. You can use them, with a medical nod of approval, as often as four times a day; their whitening action lasts about three hours. (The medical nod applies, of course, to the normal eye; the eye bloodshot by infection or disease clearly calls for other measures.) . . . ***Down goes the turgor.*** That's the puffiness, the swelling. "Increased hydrostatic pressure . . . occurs in the face in the sleeping position. . . . Simply elevating the head of the bed can reduce the tendency to baggy eyelids frequently seen on awakening," Dr. Norman Orentreich wrote. "In addition, fluid may accumulate only in the side which is down during sleep," the A.M.A. tells us. The Pill causes in some a fluid retention that swells the eyelids, and so does a mild allergy to something you sleep with—a blanket, a pillow, or, alas, even your husband. To calm down the resultant turgor, over and under eyes, there are new eye lotions and creams, both astringent and safe. Less sophisticated, but handy in a pinch, are cold water, ice, tea bags, cucumber slices, raw potato; it's the tannin in vegetables that astringes. . . . ***On go the eye-exercises.*** Here's an eye-lifter developed by Romana de Vries, California wizard whose facial exercises have revived many famous faces. Called the Eye Squeeze, it proposes to strengthen the eyelids, prevent droopiness. Thumb at each side of eye, middle finger and ring finger between eyebrows, squeeze lubricated upper and lower lids together as hard as possible to the count of twelve, relax to the count of seventeen. Do twice in the morning, twice at night, working up to five times each time. . . . Oriental makeup artist's pre-makeup suggestions: Clear the mind of any thought. Look around the room clockwise, studying every object. Close eyes briefly, then do it again, counterclockwise. . . . ***Open the eyes.***

The freedom and comfort of the eye behind the mask revived lately, prettily. With fabrics, and plastics, and sequins, and metals. The eye below, under glass. Designed for a ball by artist Piero Aversa.

MASK DOES IT, OBVIOUSLY



DAVID BAILEY

COLOUR DOES IT, SUBTLY:
EYE UPLIFTERY

Hints of pastel blooming lightly over and under the eyes. To widen, brighten, to pick up the subtle beat of flower ways. Veruschka got the idea, right. Particulars here picked from John Robert Powers new Wild Flower collection. Mint White Foundation to start the enlightenment. An azure pastel shadow to hint at the blues. Blue Midnight mascara and Blue Charcoal liner do the definition work. A sunshine finish with Copper Doré lipstick, gleamed over with Lip Gloss. The hair blossoming here: curls of blond and white Dynel, tied and glued on one by one, by Veruschka.

FRANCO RUBARTELLI



THE SOUND OF SCENT

BY REBECCA WARFIELD

Once long ago—and that's anytime yesterday—a young girl was an island, muted and hushed and tamed, ringed around with a wall of don'ts and of-course-nots and nevers, so strong she could beat on it with both fists and not make the slightest dent. Don't call attention to yourself . . . don't go overboard . . . don't raise your voice . . . don't rock the boat. Things were always too bright . . . too short . . . too long . . . too much. Don't wear diamonds in the daytime and of course not perfume and very little of that ever . . . turn down the record player . . . stay out of the sun . . . handle everything with kid gloves . . . fade into the scenery . . . never step out of character . . . don't be too positive . . . don't Be . . .

Once upon *this* time all the girls, many women, and most of the dashing men are islands—free now—shining, shimmering, flashing, smouldering or strongly silent in the rough sea of individuality. They survive all weathers—each day a different small destiny. The Thing is turn on all the stops. And with the sound on, the sound of scent steps up and beats into everything that goes onto the body . . . gelées . . . oceans of lotions . . . a world of oils . . . creams that communicate. Perfume is here, there, everywhere—the old hideaways behind the ears, the pulse points are forgotten folklore. Hands are a new place for perfume—set between the fingers and circling them like rings. As the hands move, scent stirs in the immediate air, advancing, retreating, teasing, and *there.*

In the newness evolving about scent, old nonsense is sinking without a trace. Rules for instance—there aren't any. Questions and answers and opinions pile up and collide: A strong perfume is vulgar? . . . Not when it's first class. . . . What makes first class? . . . A great perfume has to move, has to stay around, and there must be an infallible continuity between one note and the next (the opposite motion is known as "rough" and that's a terrible indictment). . . . Do perfumes go out of style? . . . Only seem to. . . . Is there a huge difference between yesterday and today? . . . Huge. Abstract is Now—in these blends no one idea should be identifiable. . . . Yesterday was representational. In the old standards you could pick out a whole field of carnations or a garden full of roses or name the payoff line—jasmine assoluta. . . . (Continued on page 238)



THE SOUND OF YLANG

. . . and myrrh, of patchouli, spices, and sandalwood pulses the dream in this Eastern garden inhabited by a perfumed, blue-veiled beauty. In the Persian view of heaven there should be, too, four streams, one flowing with wine, one with milk, one with honey, and one with water. In the Yardley view—a message we've just received—the girl is destined to mean everything to her local shah, to be scented with Khadine, a pungent mesmerizing blend of ylang, patchouli, and the other Oriental deliciousness named above—the full range from bath oil to amulets shaped like golden peacocks, all new, all in engaging boxes patterned with mille fleurs of roses, tiny golden blooms, and periwinkle. . . . Photographed in the gardens of Mandor.

THE MIDRIFF— BARED AND SCENTED

The fashion for the toned smooth midriff makes this one of the newest dresses you can wear this spring—the colour of young green grass; jewels rimming a midriff bared at the sides to show flashes of bronzed skin which might well be scented with the new Khadine body lotion by Yardley. Dress by Malcolm Starr; at Bonwit Teller; Neiman-Marcus; I. Magnin. Robert Originals earrings and Charles Elkaim bracelets.

FRANCO RUBARTELLI

HENRY CLARKE





THE NEW SCHOOL OF HAIRKEEPING

Masses of thick, chestnut-streaked blond hair fell straight down to her waistline, covering her back like a glistening fabric. At the Palm Court in the Plaza, there was rather general enchantment. "Oh, don't cut it," a waiter whispered involuntarily when she demonstrated something that resembled a cutting motion. When she appears on stage, her hair gets fan mail—"Sometimes I think more than I do," said Dyan Cannon, grower and keeper of the hair. She's one of a new breed of hairkeepers, women whose new hair "style" is basically health and glow and mobility and workability. Women who once left everything to the hairdresser, now go there only for cuts and shaping and colour, because they've found out how to make their hair work and how they can work it themselves. Lime-lighted beauties such as Lee Remick, Audrey Hepburn, Mrs. Gregory Peck, Mrs. Yul Brynner, Katharine Ross. Bright young women who've learned their hair and gained independence from their hairdressers by going from long to short or vice versa; by switching to more frequent home-variety shampooing, if that seems to do the trick; by letting conditioners turn "impossible" hair into enthrallingly possible. . . . Dyan Cannon is one who has found long hair for her the most workable. "It's so easy. You don't have to do a thing to it." Ask her how she keeps it. "I just brush it," she'll tell you. No rollers, no setting, no pins, no backcombing ("That's *death*," she assured us). Just brush, brush, brush. Head way down toward knees, brush toward floor. Head up, toss hair into place, smooth with brush. That's it. . . . Other ways that this hair works? She has bangs and little side tendrils cut and on the ready. They appear and disappear on call. For dance classes and sports, she braids, or simply pulls hair back with a band. . . . Shampoo system? Once a week. Wet and unset, ropes of hair get wrapped around her head to smooth the natural bends, then under the dryer for three hours. Any special shampoo? "No, unless there's one for dry hair handy." . . . She needs no conditioner for body, just for dryness. And for her that's olive oil every so often. . . . What about sun? "Can't stay out of it. Love it." Her hair seems to love it, too. . . . We had heard that Miss Cannon is a vegetarian, has been for years. "I just decided I didn't like, need, or want meat." So these are her dishes: salads, fruits, vegetables, cheese, and mostly uncooked foods. (Only cooked exceptions: Chinese, Japanese, Mexican recipes —Quiche Lorraine without bacon.) A little white wine, an occasional Marguerita on the rocks "with no salt." . . . That's the way of life behind one spectacular hairkeeper's head. Wouldn't work for everybody, but every good hairkeeper knows that, makes her own rules, learns to love her hair. . . .

NORMAN PARKINSON



ALEXIS WALDECK

DYAN CANNON, *above, ravishing young actress, mother of two-year-old Jennifer Grant, and hairkeeper extraordinaire. (Her hairkeepmanship is detailed left.) She's wearing it here in its most relaxed shape. Just brushed, that's all. . . . Hair's grown since this picture. "The longer, the easier" is her theory.*
KATHARINE ROSS, *opposite, freckle-sprinkled beauty whose auburn hair and freshly-sculptured façade won* summa cum laude *in the movie,* The Graduate, *then won a rôle co-starring with John Wayne in Universal's forthcoming* Hellfighters. *Hairkeeping formula? As uncomplicated as her facekeeping. Do nothing until you hear from dirt. In other words, just keep it clean. Wash every other day and go to hairdresser only for historic occasions. (She's cut hair since this picture, finds short hair easier but long hair prettier. So now it's growing again.)*

TWIGGY

"...running ahead of us, a young English girl whose blond hair streamed on her shoulders...'What a pretty girl,' said I, 'especially if the hair is all hers!'...'Why especially?' asked Baudelaire quickly. 'She would only be more intriguing and more attractive if this hair, beautifully arranged, were not her own.'... 'My dear Baudelaire, I know your theories on women's beauty. Let me believe more in nature than in art or artifice.'...'I've caught you there,' he said to me. 'You know as well as I do that none of it is natural, and yet you are admiring it!'...Ah! Velvet-pawed devil!"

—MAXIME RUDE,
"Confidences d'un journaliste," 1876.

Twiggy, *left*, like the young English girl in this Maxime Rude anecdote about Baudelaire, with masses of blond hair falling over her shoulders. And Penelope, *right*—a flood of dark hair caught in loops of tightly plaited braids—an Indian princess of some mythic tribe....The most delicious sort of fakery, all made up by Ara Gallant using hairpieces of real hair and Tovar-Tresses Dynel braids.

PENELOPE
TREE

Fantasy
Hairkeeping

AVEDON

GEORGIANA RUSSELL



Georgiana Russell, left, has a fling of light-brown hair—lighter now from surfing—and an enchantingly mobile, expressive face. Her mother is Greek; her father, Sir John Russell, is British Ambassador to Brazil. At nineteen, she has lived in Rome, New York, Teheran, Addis Ababa, as well as London and, now, Rio. There, she is studying archaeology at the University of Brazil; adding an eighth language—Russian—to the seven she already speaks; learning Brazilian music and rhythms, which she adores. She plays the guitar, sings in a deliciously throaty, provocative voice. Giada Ruspoli, right. The eighteen-year-old daughter of a princely Roman family, Donna Giada was one of the young beauties who visited New York last winter for a whirl at the International Débutantes' Ball. Her hair is ash-brown, her eyes extraordinary—enormous, blue-grey, black-fringed, illumined by quick interest and friendliness. ...Like Georgiana Russell, she's a natural linguist, is studying interpreting and translating at the Interpreters' School in Rome. She also rides, skis, swims, plays the piano and guitar....She has a quick ear and a silvery tongue; to hear her say "Philadelphia" is like listening to a wood-thrush at evening.

PENATI

GIADA RUSPOLI





CURVES AND ANGLES BLACK AND WHITE – THAT'S THE BEAUTY OF GALANOS

Nothing easier on eye, on body—the Galanos beauty of line. Black wool, white wool jacket-dress, left: jacket cut on the curve, belted high in black snakeskin and rounded above two patch pockets—the curved white collar is that of the dress, angling out in a sharp A-line. Black jacket and sleeveless white dress by Galanos, in Agnona wool. At Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. Galanos hat. Stockings: Penn-Carol for Galanos. Suga of Kenneth coiffure. White piqué harness dress, right, swung round the ribs from an open-throated collar, swung round the floor in a thigh-slashed circle—the back is bare to the waist, belted by patch-pocket navy suède. Dinner dress by Galanos, in Staron cotton. At Lord & Taylor; Neiman-Marcus; Amelia Gray. Hattie Carnegie earrings. Maury of Kenneth pony-tailed coiffure. The shoes on both pages, by David Evins for Galanos.

ALEX S WALDECK





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The shifting images of some labour unions, with changes and splits among whom they love and who loves them. . . . The return of the athlete as hero, especially Jean-Claude Killy who has clutched American teenagers: "He's as good as Paul Newman." . . . An enchanting French film written and directed by Claude Berri, *The Two of Us*, about a small French Jewish boy who spent World War II on the farm of an old French bigot who hated Jews, loved the kid, and never caught on to his Jewishness, proving, largely, that it was marvellous to be quite young or quite thick-headed in a glorious French countryside; the film's pleasure hangs on a flake of small boy named Alain Cohen and on the grand old French actor Michel Simon, who by now looks like an Oldenburg soft-sculpture of a brioche.

PEOPLE ARE TALKING ABOUT . . . The rock group Big Brother and The Holding Company and its singer, Janis Joplin, a young Texan who looks like a blurred Patty Duke, sings with free-wheeling power, and cools her throat on stage by sipping Southern Comfort. . . . The queasy-sweet movie *Sweet November* in which one of the stars is Anthony Newley and the other is Sandy Dennis's quivering lip. . . . The exhibition "Painting in France 1900-1967" with its emphasis on work done before World War II, a packed, condensed survey, delivered with the impact of a telegram, of many of the artists who first sprang great germinal ideas underlying art now; the exhibition opens at The Metropolitan Museum of Art in New York on April 6.

PEOPLE ARE TALKING ABOUT . . . The grit sense of a record producer who was overheard to say, "You can hype the hell out of a record but you can't hype the kids." . . . The young joyful dancers of the City Center Joffrey Ballet and, among them, Lisa Bradley, who uses her long legs to send messages the way some women use long eyelashes, especially in the new pas de deux "Secret Places" with choreography by Gerald Arpino, whose easy skill buoys this unexaggerated, ungoofed-up, simply good ballet. . . . The brain game, Monte Carlo Theory, which a few big-think men play by bending the techniques of "the games theory" into something like mental roulette using international problems instead of chips.

PEOPLE ARE TALKING ABOUT . . . *Crisis Now*, the book in which General James M. Gavin, the former United States Ambassador to France, details with some brilliance not only the sum of the country's problems but sensible solutions which include admitting that "change is the constant of our lives. To say that we live in times of change presupposes that we are moving from a period of stability in the past toward a new period of stability in the future. I do not believe that at any time in the foreseeable future we will again live in a world without change. . . ."

THE LOVE-HATE IMAGE OF ZOE CALDWELL She's a marvel; she's a dud. She's a brilliantly talented actress; she's a blatant ham. She has a high authority to her looks; she looks like someone's governess. When Zoe Caldwell, *left*, opened in New York in *The Prime of Miss Jean Brodie*, she cleaved critics and audiences like a hot knife in butter, leaving one side melted and the other frozen. Red-haired, thin, thirty-four, Australian, and from any point of view an extraordinary actress, she plays Miss Brodie, a romantic despot who teaches in an Edinburgh girls' school, with a curious Scottish accent—some of the time. Oddly, Zoe Caldwell's harsh, patronizing diction, rolling with relish and scorn, is either an irritating strength to her performance, or a strong irritant. Again, the great divide. In this play by Mrs. Jay Allen from Muriel Spark's novel Miss Brodie gets her comeuppance with frustrating abruptness in the second act, but in the first act Brodie takes charge and Zoe Caldwell takes charge of Brodie. Her Brodie seems sometimes like a cigarette girl in *Carmen*, sinuous, seductive, and sometimes a cold batty woman whom any headmistress would dismiss in a week in spite of Miss Brodie's devotion to her "gels." To get her infuriating effects Zoe Caldwell, whose first name rhymes with toe, has fifty ploys, all of them good in her artful choreographic way. She dances the part.

AVEDON

WHERE IT'S AT:

EDITOR'S NOTE: Dr. Kenneth B. Clark, a man of enormous energies and power, an authority on Negro affairs, is a foresighted man who has almost always seen not only the present problem but the next three. The author of the admitted masterpiece *Dark Ghetto: Dilemmas of Social Power*, published in 1965 by Harper & Row, he is the president of the Metropolitan Applied Research Center, Inc., and professor of psychology at the City College of the City University of New York. At fifty-four he is burdened with honours which include four honorary degrees; he earned his doctorate at Columbia University, and has been visiting professor at Harvard, Columbia, and the University of California at Berkeley. A member of the New York State Board of Regents and of the National Scholarship Service and Fund for Negro Students, he founded with his wife, Dr. Mamie Phipps Clark, the Northside Center for Child Development. What he writes is always read by his enemies as well as his followers, although he uses neither term.

When Dr. Martin Luther King, junior, delivered his "I Have A Dream" speech as the culmination of the March on Washington in the summer of 1963, all but the most cynical Americans must have believed that at long last the promises of the American democratic system were about to be fulfilled for American Negroes. Like all festivals and carnivals, the March on Washington, too, had to end, and the participants had to return to reality.

The nature of the civil rights reality since the summer of 1963 has been confusing, contradictory, obscure, and at times seemingly chaotic. The dignity of the non-violent sit-in movement from 1955 aroused the conscience of white Americans and resulted in the passage of the strong civil rights and voting rights legislation by Congress in 1964 and 1965. But these were the years in which the centre of gravity of the civil rights movement shifted from the Southern states to Northern cities. The television portrayal of the stark brutalities of "Bull" Connor in Birmingham, the barbarities of Jim Clark in Selma, and white Southern policemen using dogs and cattle prods against Negroes who now refused to cooperate with racial segregation gave way, after 1964, to the standard summer TV fare of scenes of major ghetto riots in New York, Buffalo, Rochester, Watts, Philadelphia, Newark, Plainfield, Cambridge, and Detroit, and minor eruptions elsewhere.

These riots revealed, among other things, that the "victories" won by the dignified non-violent protests of the Southern Negro and the civil rights legislation were not relevant to the predicament of the Northern Negro, and did not remedy the pervasive forms of racism which afflicted him in his Northern city ghettos. Most Negroes now live in the North where they have the right to vote and where there are laws which ostensibly protect their rights to fair employment, to purchase any house which they can afford, and to assure their children equal and non-segregated educational opportunities.

In spite of these laws, the predicament of Negroes in Northern ghettos is dominated by pernicious forms of racial discrimination and segregation in employment, housing, and education. The Northern Negro is for the most part unemployed or hired for menial jobs. Even if he has the money to move out of the ghetto, he is usually required to settle for a suburban ghetto; nor can he take for granted that he will be able to obtain a mortgage or purchase a house in a non-segregated neighbourhood without involvement in a Federal case. If he manages to purchase a house or rent an apartment outside of the ghetto, he can not be sure that he can live in peace and without fear for the safety of his wife and children. His children are generally required to attend criminally inferior segregated public schools, therefore finding it impossible to compete significantly academically and for jobs.

These facts dominate the lives of Northern ghetto-confined Negroes and are not remedied by civil rights legislation or the eloquent promises of the President. The methods which seemed effective in improving the conditions of Southern Negroes are frustratingly ineffective when used in behalf of Northern Negroes. Northern racism, being more subtle, is resistant to non-violent direct action, sit-ins, and demonstrations. Racism in the North is not supported overtly by the idiotic cruelties of "Bull" Connor. Northern racism, which sentences Negroes to their drab, bleak, and seemingly inescapable ghettos, is supported by faceless, depersonalized persons who refuse with a smile to grant the mortgage or to desegregate or improve the schools, and who state "good" reasons for not hiring or upgrading the Negro male.

When the civil rights movement erupted in Northern cities, many whites who had contributed to civil rights organizations or who had joined demonstrations against Southern forms of racial cruelty became bewildered. To them the demands of Negroes now seemed unreasonable and insatiable. "What do they want now?" was a common question in sophisticated and liberal circles. The resistance to the intensification of the civil rights movement in Northern cities took the form of and was generally described by the oversimplification "white backlash."

To the extent that this term has any meaning, it means that there was always a substantial proportion of Northern American whites who shared with white Southerners a deep hostility and fear of Negroes and who, because of the insidiousness of the disease of racism, were not fully committed to unqualified racial equality and justice. These racial feelings could be controlled or repressed as long as the civil rights struggle remained primarily a Southern problem, but erupted into consciousness when the demands of Negroes involved conditions in the Northern city, the Northern neighbourhood, and the Northern school.

White backlash could be controlled or obscured behind liberal words and postures so long as the civil rights movement confined itself to seeking racial justice through the traditional methods of litigation, legislation, or executive pronouncements. White backlash could be constrained as long as tokenism and various forms of evasion blocked or restricted positive changes in the status of American Negroes. White backlash emerged as a counter-reaction to the fact that Negroes in Northern cities began to take seriously the promises of the Supreme Court decisions and sought to translate the words of great civil rights "victories" into observable changes in their lives and the lives of their children.

With the increased resistance of Northern whites and the inappropriateness of the traditional methods and techniques of the civil rights move

CIVIL RIGHTS

BY KENNETH B. CLARK

ment to his pervasive racial predicament, the Northern Negro succumbed to depths of hopelessness, despair, and frustration. The hope and optimism of the 1963 March on Washington period gave way, with seeming abruptness, to the self-destructive ghetto riots and the emotional rhetoric of the Black Power movement.

The morale of the Negro decreased as he became more overtly bitter and disillusioned. This appeared to be the big change in the civil rights movement. But the nature and depth of this change must be understood in order to prevent dangerous miscalculations—either exaggeration or underestimation of its significance.

On the surface it appears as if the civil rights movement were now dominated by a psychology of despair and a rejection of the "unobtainable" goals of racial justice and integration. During the abortive James Meredith march in Mississippi in the summer of 1965, Stokely Carmichael popularized the slogan "Black Power," and since that time it seems to have become the dominant theme of the civil rights movement. This slogan of anguish and despair, a pathetic verbalization of militance, has become the rallying cry for the Student Nonviolent Coordinating Committee (SNCC) and the Congress of Racial Equality (CORE) as well as for an assorted group of Negro nationalist splinter groups and cults.

The implicit and explicit ideological core of the Black Power movement is some demand for racial separatism. In this regard, SNCC and CORE have rejected their interracial origins and have either excluded whites from leadership or from policy-making positions on their boards or severely restricted the degree of their participation. Some of SNCC's leaders have called for all-black political parties and CORE is on record as demanding governmental support for the setting up of all-black public school districts—controlled and staffed by Negroes—in Negro ghettos. The fact that these demands are in direct contradiction to many decisions of the United States Supreme Court, particularly the historic *Brown* decision of May 17, 1954, is ignored by these advocates of black racism.

Black caucuses which exclude whites from their deliberations have been organized by Negroes in such diverse groups as the New Politics meeting in Chicago, in meetings of the National Council of Churches and the Unitarian Universalist Association. The ironies of the black caucus phase of the Black Power movement are, first, that while they aggressively exclude whites from the all-black meetings where demands are formulated, they nonetheless return to the white group with requests for financing their demands and programs; and second, that there are many whites who accept this form of absurd racism from Negroes when they would be revolted by it if it were perpetrated by whites.

The Black Power movement is ambiguous, irrational, and inconsistent, and attempts to make a virtue out of racial segregation. It feeds on the negative realities of the predicament of the Negro in American life, on the widespread anger, despair, and sense of hopelessness which came in the wake of tokenism, white backlash, and the persistent unfulfilled promises of racial progress. It also feeds on the moral hypocrisy, guilt, and cynicism of many whites, liberal or reactionary.

The Black Power movement can not be taken seriously as a major change in the civil rights movement. It not only has no practical and implementable program but it is also retrogressive. The current crop of Black Power advocates can no more make racial isolation and segregation workable and palatable in the complexities of this world than Marcus Garvey could after World War I or the variety of black nationalists and white segregationists could before, during, and after World War II.

Racial segregation—advocated by whites or Negroes—is morally, rationally, and pragmatically indefensible in the latter third of the twentieth century. The Black Power movement must therefore be recognized for what it is—the most recent of a long series of fads and cults which have plagued and at times diverted the difficult and serious quest of Negroes and whites for racial justice and humanity in America.

The blowup of the Black Power movement by the press, radio, and TV seemed more a reflection of weariness of whites, a sophisticated form of white backlash rather than a serious development or change in the civil rights movement. If Stokely Carmichael did not exist, he would have had to be invented. In fact, he is a creation of the press and TV.

One very important contribution which the Black Power movement has made, probably inadvertently, to the present phase of the civil rights movement is to sharpen the issues in the struggle for racial justice, thereby requiring a clarification of goals, a more specific definition of the nature of the enemy, and a development of more appropriate methods for attaining genuine racial democracy in America. The racism of the Black Power movement—the attempt to exclude whites from the civil rights movement, except as a source of funds, and the attempted glorification of racial segregation—demands a clear, unequivocal reaffirmation of the goals of racial integration in American life.

Whites and Negroes who really believe that human dignity is assaulted when arbitrary racial barriers are imposed by government or private groups must now assert this with courage and work together to remove all remaining forms of racial discrimination and exclusion. Those who believe that the superstition and myths of racism are cruel and dehumanizing and rob both the victims and perpetrators of humanity, dignity, and effectiveness must now say so to both white and black racists. The enemy is now painfully clear.

The black racists have contributed an important lesson to any thinking person by making it clear that the enemy was not to be understood in terms of the colour of the skin of the white segregationists or even the colour of the bed sheets with which he sought to hide his embarrassment. The enemy of the past racism is the same as the enemy of present racism, white or black: ignorance, superstition, cruelty, and the many symptoms of empty and unfulfilled lives which use fear and hatred as substitutes for the difficult struggle for justice. These are dangerous enemies of humanity and of the civil rights movement whether they come in black or white skins or disguised in black or white sheets.

To control and curtail these enemies, all Americans seriously concerned with justice as the basis for a lawful, democratic, and stable society must mobilize their power to see that the basic problems of employment, housing, and education are dealt with and solved in such a way as to permit the masses of American Negroes to become constructive members of American society.

(Continued on page 250)

PAUL FEELEY: "SERENE AND JOYFUL VITALITY"

BY GENE BARO

Monumental sculpture is likely to be solemn and self-important, ponderously or busily heroic. Not so Paul Feeley's giant "Sculpture Court"; its nine columns, twenty-one feet high, send their undulating shafts of red, white, and blue upward with a serene and joyful vitality. Opening April 11 at The Solomon R. Guggenheim Museum in New York, the "Court" will remain until May 26 as part of the memorial retrospective of this outstanding American artist. The "Court" takes up about four hundred square feet of the museum floor, the largest work ever to be installed there, and no doubt one of the most cogent. I think of this sculpture as the mid-twentieth century equivalent of the Greek temple—a Parthenon for the present.

It's not that the piece is architectural but that its principle of order is classical in spirit. Wherever one moves, up or down the Guggenheim ramps, or among the columns themselves, as one is meant to do, one's sense of the sculpture changes. It unfolds a multitude of impressions; the mood of the work seems to shift as one walks around or through it. Yet one realizes, in the moment of experiencing these splendid differences of view, that the "Sculpture Court" is stillness itself, its forms unvarying and contained, its essential relationships immutable.

Romantic art—most recent American art is romantic—emphasizes the particular moment or event, indulges what Feeley called "slice-of-life effects." For instance, the Abstract Expressionists celebrated the act of painting; the artist's struggles with his materials became the subject matter of art; each new canvas an ethical statement and a chapter of autobiography. Feeley, too, went through that mill. Through his friendship with Helen Frankenthaler, a former student, and with (Continued on page 231)

PAUL FEELEY, WHO DIED IN 1966 (RIGHT), AND HIS SOARING "SCULPTURE COURT" (FAR RIGHT) AT THE GUGGENHEIM MUSEUM IN NEW YORK

ALEXANDER LIBERMAN

COLOUR PHOTOGRAPH: GRIGSBY

CHIFFON IN THE AMERICAN CUSTOM

SOPHIE From the most feminine of American designers, whose sense of romance goes hand in hand with an equally strong sense of how women really want to look—printed chiffon over silk surah, *right:* a chiffon float with yards of sleeve to drift and swirl in motion, over a narrow silk surah dress in the same delicious print...arbutus-pink, white, pale green. Rings by K. J. L. At Saks Fifth Avenue. Earrings: Countess Giovanna Nievo. Sandals by Bernardo. *Far right,* rainbow chiffon with sequins: showers of iridescent sequins in pale-pink, mauve, yellow, green, embroidered on a misty-blue chiffon dress with long narrow sleeves; scarf —a long rainbow trail of chiffon. Earrings as hair ornaments by Mimi di N. Both dresses by Sophie; to order at Saks Fifth Avenue. Coiffures by Pierre Henri of Saks Fifth Avenue.

ALEXIS WALDECK





CHIFFON IN THE AMERICAN CUSTOM

SCAASI, *left*, with his clear eye for bright, clear colour, cuts fresh grass-green silk chiffon, stars it thickly with orange-centred white flowers, in an enchanting short evening dress . . . a filmy swing of fullness below a high bosom. Top, and small straps, built up with tiny bows of rolled chiffon—here, veiled by the matching embroidered scarf. Made to order by Arnold Scaasi. Christian Dior shoes. Stockings: Beautiful Bryans. Earrings: James Douglas Goodson at Henri Bendel. The coiffure by Pierre Henri of Saks Fifth Avenue.

ERIC DE JUAN—spirited new designer at Bergdorf Goodman's custom salon—gives a flamenco dash to ankle-length red and rust chiffon stripes, *right* . . . deep ruffled neckline, widely-ruffled sleeves, tightly-wrapped rust silk chiffon cummerbund. By Eric de Juan, made to order at Bergdorf Goodman. Layne Nielson for Rudi Gernreich earrings: Henri Bendel. Ring: Robert Originals. Shoes by Evins. Coiffure: Christian of Bergdorf Goodman. The lipstick: Kriss, a spirited light pink from the Bali collection by Lancôme.



ALEXIS WALDECK

ENTER DANCING: NORELL'S BUOYANT ORGANDIES



Billowing sleeves and layers and layers of skirt—the *most* organdie dresses from Norell. One short, one long; both of Swiss cotton organdie, very very full and covered, with huge bows and the smallest waists a belt could hold. . . . *Left:* For short evenings —acres of petits-pois green organdie held close by a wide white leather belt. At Evelyn Byrnes; Nan Duskin; Rich's; Frost Bros.; I. Magnin. Coiffure by Alan of Kenneth. *Right:* Salmon pink to the ground—Norell's big big evening organdie, fastened with diamanté buttons. Dress, at Bonwit Teller; Wanamaker's, Phila.; Gidding-Jenny; I. Magnin. The See-Through lipstick—Estée Lauder news in a shade called Peach Brandy. Suga of Kenneth coiffure. On both pages: Schreiner earrings, at Bonwit Teller.



Texas, where the improbable occurs daily, is its own greatest improbability. This quality could have been invented by an eighteenth-century European Utopian dreamer: an all-possible condition of everlasting surprise. So vast, so various, so spangled with its own clichés—clichés often shined up by Texans to dazzle and bemuse outsiders—Texas has, quite simply, never been grasped whole. Geographically it shakes off definitions. What *part* of Texas to define? At what season? What hour? Some stretches of the state are developed with the most rigorous and advanced technical precision; other stretches remain as untravelled as a baby's foot. In Texas live some of the great originals. Some of the great achievers. Some of the great fortune builders. By the batch, Texans defy description, and must be taken as individuals, individually. For every action, attitude, or appearance caught and labelled "Texan," others scud by: singular, unexpected. This year, with HemisFair '68, Texas has taken on the world, playing creator and captain of an international fair with twenty-five countries represented in addition to the United States, some states, and a big splash of big corporations. With flags flying, Texas has jumped into a rôle usually played by a nation rather than a state. Possibly, in this surprising state a venture on such a scale is not surprising. About the only other thing that would not be surprising about Texas would be to learn that nobody in the world really knows this entire, extravagant, flummoxing land—not even the President of the United States.

THE TEXAS RANGE: FROM THE RISE OF TOWER FOR HEMISFAIR '68 TO THE RUSH OF LAND

A glistening exclamation point, a new landmark in San Antonio, the tower of HemisFair '68, this page, *soars 622 feet up, its sight lines apparently limitless—as limitless as the Dali-esque desert outside of El Paso, where Veruschka,* opposite, *was photographed wearing Sant' Angelo's painted suède shoulder apron over his beige jersey turtleneck and pants (Berman fabric). At Sakowitz, Mr. John hat. Emily Wetherby white wool shawl.*

HORST

TEXAS SURPRISED



FRANCO RUBARTELLI

FASHION IN A GREAT STATE FOR SUMMER

TEXAS

A THROAT EMBLAZONED.
A WAIST SNUGGED

Fashions for a summer that could take in the world—all distinctly marvellous to wear, picked with an eye to various climates and strengths of sun. Everything, worn by Veruschka, and photographed in the wild, woolly, well-oiled state of Texas. A massive, magnificent necklace, opposite, spreading like chain mail over the neck and shoulders—made of gilt links with the primitive glow of copper-tinged gold. With it, only a fine head and the high, high neck of a black wool sweater. Necklace by Van Rouge, to order at Henri Bendel. Sweater at Jax, of wool knitted in America. Culotte dress, this page, of ivory knitted wool—sleeveless, high-necked, shaped with a five-inch-wide belt of white elastic with a brown patent leather front, silvery toggles. Gleam in the backround: a big round oil-tank in Monahans with a staircase—seemingly—to heaven. Culotte dress by Francesca for Damon; about $75. At Abercrombie & Fitch; Lazarus; Foley's. Belt by Elegant, at Bloomingdale's. Latinas sandals.



FRANCO RUBARTELLI







TEXAS

FASHION IN A GREAT STATE—THE BARE MIDRIFF DRESS

Bareness. That's the message now—day and evening. More skin showing, taut and glowing. More torso, more midriff, more hip, back, leg. Here, with the spotlight on midriffs, two baring white dresses for evening. Bare shoulder, bare midriff, bare leg all the way, this page—and two asymmetric slants of white matte jersey held at one shoulder, one hipbone with golden crescents. By Sarff-Zumpano; Berman rayon jersey. About $190. Splendiferous; Nan Duskin; Sakowitz.... To put your best leg forward: With a dry, stiff-bristle brush, give legs a brisk post-bath scrubbing, thigh to toe—peps up circulation. Next, smooth on Leg Conditioning and Toning Lotion—does just what you'd expect, and turns the gleam on too. Finish off with Silken Foam Leg Makeup for an allover one-colour tint that won't rub off and comes in six bare-and-beautiful shades. All by Princess Marcella Borghese. Double take, opposite: two views of a long-sleeved turtleneck top, a gathered three-quarter skirt—white silk jersey for cover, bare midriff in between. By Donald Brooks. Pomezia fabric. At Saks Fifth Avenue, Halle Bros.; Sakowitz.... The magnificent white Arab stallion—also shown in duplicate—is Morafic, a U. S. champion in halter and performance. He's owned by Mr. and Mrs. Douglas B. Marshall, Gleannloch Farms.... Soaring in the background: Houston's extraordinary Astrodome, brainchild of Judge Roy M. Hofheinz—a lofty steel web of unexpected lightness covering an enormous arena where, in a constant temperature of 72 degrees, spectators watch everything from baseball played on a field of man-made grass to bullfights, with the turf rolled up like carpet. It's called by some the eighth wonder of the world, a term once applied to Ringling Bros. and Barnum & Bailey Circus—which, as it happens, is now co-owned by Judge Hofheinz.

FRANCO RUBARTELLI

FRANCO RUBARTELLI

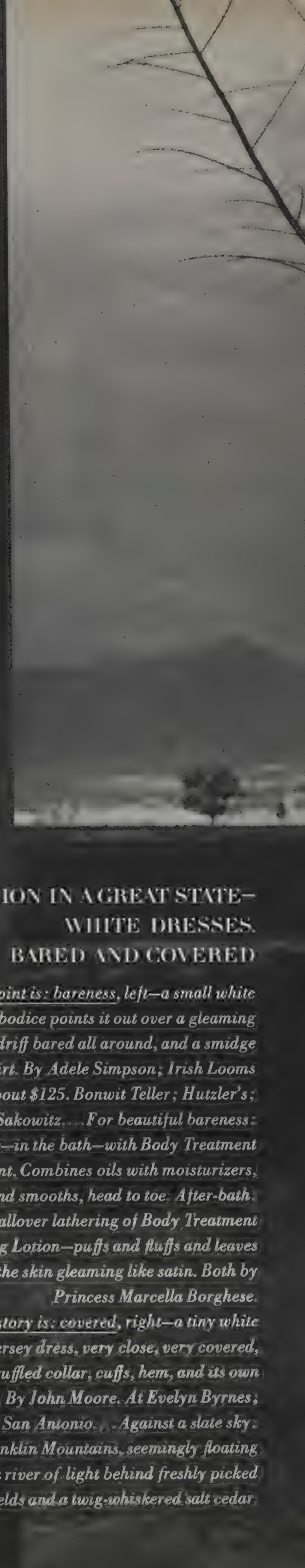
TEXAS

FASHION IN A GREAT STATE—BARED MIDRIFF, BARED BACK

The bared midriff for day, this page: Ganymede in white jersey — tiny halter top, tiny swingy skirt, sleek bare midriff crossed with string ties. By Nan Herzlinger; Enka rayon matte jersey (Style Trend fabric). About $90. Lord & Taylor; Julius Garfinckel; Jordan Marsh, Florida; Foley's.

Bareness in back for evening, opposite, the small of the back and little sparkle-rimmed circles of backbone, gleaming against a white crêpe dress with a softly gathered skirt. By Murray Nieman for Hannah Troy; Avisco acetate and rayon (Onondaga crêpe). About $185. Bonwit Teller; Jacobson's, Michigan; Neiman-Marcus, Joseph Magnin.... Day or evening, front or back, midriff, bosom—when baring is the point, caring is the way. One way - Body Treatment Night Cream by Princess Marcella Borghese — it's loaded with skin-enriching oils that seep deep as you sleep.





FASHION IN A GREAT STATE— WHITE DRESSES, BARED AND COVERED

The point is: bareness, left—a small white linen bodice points it out over a gleaming lean midriff bared all around, and a smidge of A-skirt. By Adele Simpson; Irish Looms linen. About $125. Bonwit Teller; Hutzler's; Rich's; Sakowitz. . . . For beautiful bareness: begin bare—in the bath—with Body Treatment Bath Emollient. Combines oils with moisturizers, softens and smooths, head to toe. After-bath: an allover lathering of Body Treatment Foaming Lotion—puffs and fluffs and leaves the skin gleaming like satin. Both by Princess Marcella Borghese.

The story is: covered, right—a tiny white silk jersey dress, very close, very covered, with ruffled collar, cuffs, hem, and its own white tights. By John Moore. At Evelyn Byrnes; Joske's, San Antonio. . . . Against a slate sky: the Franklin Mountains, seemingly floating in a river of light behind freshly picked cotton fields and a twig-whiskered salt cedar

FRANCO RUBARTELLI

TEXAS

FASHION IN A GREAT STATE— LITTLE WHITE TUNIC KNITS STRIKE OIL

Diamond-knit white, left, so successful it's shown twice—Veruschka beside herself—at Monahans in the Permian Basin, once a sea, now rich with oil. Dress of knitted Trevira with a mock turtleneck, low belt, limber little tunic shape. By Amalfi: about $50. At Marie Leavell; Bullock's, Pasadena. Latinas sandals. Smocking, low pleats, below, a pretty ivory-white dress that clings, then flips into fullness above the knees. By Lotte, of knitted Trevira: about $110. At Saks Fifth Avenue; Nan Dushin; Halle Bros.; Sakowitz. Cross-over V, a high waist, opposite, for a tunic dress of white knitted wool. The great oil tank here, round as a giant silvery tennis ball, holds ten thousand gallons—filled from wells, piped on to refineries. Dress by Kimberly, knitted in America; about $60. At Altman's; Woodward & Lothrop; Neiman-Marcus; I. Magnin. Ben King watch. Latinas sandals; at I. Magnin.





FRANCO RUBARTELLI



TEXAS

FASHION IN A GREAT STATE— COWHIDE CHAPS, AND SCALLOPED WHITE KNIT... IN THE HEART OF THE WOOL COUNTRY

A pair of chaps, this page, at Sonora—a plateau of pasture where friendly whitetail deer prance across the road, wool and mohair grow by leaps and bounds, and water-pumping windmills spike the horizon. Bright against earth-coloured vastness, flutters of cardinals perch on spiny mesquite. The chaps (worn over a blue leotard) of natural cowhide, rough side out, with bands and belt of smooth leather, zippers outside each leg. Boots—point-toed, elaborately stitched. Chaps, about $45; to order at Miller's.

White knitted dress in the grama grass of Fort Davis, opposite—high waisted, scalloped pockets and hem. Collared here: the softest little mohair-apparent—a Spanish kid, two days old. Dress by Banff; about $65. At Best & Co.; Bramson; Sakowitz; Haggarty's, Southern California. Roman Stripe knee socks. Golo shoes (with pompons added).

RUBARTELLI



TEXAS

FASHION IN A GREAT STATE— WESKITS ROLLING ALONG IN FUR, IN LEATHER

Richly embroidered in tiny bright beads, right, a red cowhide weskit with suède-side out, fringe of natural wood beads—a great look rolling along, here, with a sixty-year-old buckboard, through the Davis Mountains. Stretching out from this space—more oil, more wool and mohair. Weskit by Sant' Angelo; to order at Henri Bendel; Sakowitz. Shirt of white cotton batiste with pleated sleeves; about $15 at Greek Island Boutique. Below-knee wraparound skirt of black leather by Viola Sylbert for Albert Alfus; about $85; belt by Elegant; both at Bonwit Teller. Shaded grey hair seal, left, marvellous flat fur for a weskit with gilt buttons, a long wraparound skirt. With a 1927 Model-T, at Monahans Sandhills where children and adults go surfing in the face-powder sand, pastel-painted by desert light. Weskit and skirt, made to order at Maximilian, of Alaskan hair seal. Black wool sweater, knitted in America, at Jax. Both pages: foot-chains by Ruza Creations and Marvella; black felt hat, to order at Bergdorf Goodman.

FRANCO RUBARTELLI



TEXAS

BEAUTY PLANT IN A GREAT STATE

Veruschka in front of the indoor pool, used for exercise and pleasure, at The Greenhouse—an enormous beauty-growing spa, glass-domed and looking, at night, like an acre of glow between Dallas and Fort Worth; run by Neiman-Marcus. Here—pampered in flower-filled greenhouse atmosphere—faces, figures, spirits, are revived. Everything blooms.

SUMMER SHIRTINGS—
SOFTER SENTIMENTS

Pinstripes, blue and white, this piece, for the fashion-minded children and counterintelligence-minded kids reluctant to follow from the herd. Deep cuffs, side-slit shirt. By David Crystal, about $40. Women's fashion Hyatt, Florida; Higbee, Hudson's, Dayton's, Campbell's, Woodward's, Sakowitz. Chair on the patio, by Ross Cheever. Background the edge of El Paso, with silvery cactus, double-eared, Mt. Franklin against the sky.

FRANCO RUBARTELLI

TEXAS

FASHION IN A GREAT STATE—OF BROWN AND WHITE

Dalmatian-spotted culotte-dress and jacket, below, in brown and white cotton—a great thing to see, here, tracked on the lonely Alpine Basin of Texas where visibility is fifty miles minimum. Culotte-dress with a wide white belt; jacket with long sleeves, wide collar. By Originala, of Nattier fabric. At Saks Fifth Avenue; Hutzler's; Gidding-Jenny; Frost Bros. Belt by Elegant. Thonged sandals: Latinas. Shirty, skirty, all one piece—the dress, opposite, in a Fort Davis pasture on the rim of wool-and-mohair country. White turtleneck top with shirt sleeves; brown dirndl skirt and bathrobe sash, banded in white. All, of knitted Dacron. By Domani Knits; about $46. At Franklin Simon; Jordan Marsh, Boston; Jordan Marsh, Florida; Joske's, Houston. All coiffures, these Texas pages, by Hugh Harrison, using Reid-Meredith Dynel hairpieces.



IN TEXAS: THE JOHN D. MURCHISON HOUSE, MARKED WITH ART

Collectors and encouragers of young and adventurous art, Mr. and Mrs. John D. Murchison live near Dallas with their four children in a house freighted with paintings and sculpture. Until recently one of the patrons of a New York gallery and a constant force in the Dallas Museum of Fine Arts, Mrs. Murchison, *right*, pursues art with quiet consistency. She cares about what's happening in Europe and in New York as well as in Texas and in Australia, where the Murchisons frequently travel. They keep an open eye, and they relish the open air, sea-ing in Acapulco, Mexico, or skiing in Vail, Colorado, where they have a mountainside house, or raising cattle on their ranch in East Texas. Wherever she is, Mrs. Murchison brings with her an air of calm efficiency, and of charm without artifice: the appeal of a woman who thinks first of others. *Above:* In the cool light hall of the John D. Murchison house near Dallas, a painting by George Ortman, and a sculpture by Andrea Cascella. HORST

Mrs. John D. Murchison with, in the foreground, "Standing Girl," a sculpture in rosin and plastic by Gallo. In the background, a table clustered with bathtub-leg caricature busts by Charles Williams. The triangular painting, right, is by Edwin Ruda; the painting behind Mrs. Murchison, by Tamara Melcher.

IN TEXAS: ROBERT L.B.TOBIN'S HOUSE AROUND BOOKS

Handsome and efficient, this house outside of San Antonio shapes itself around the magnificent room, sixty feet long, that holds the notable collection of rare books as well as the working library of Mr. Robert L. B. Tobin whose interests are extensive, varied, and pursued in depth. President of Tobin Surveys, Inc., a master firm for aerial photography, he is a stage designer, director, and producer; a collector and prodder of art; and a national force behind opera from New York to New Mexico. For the opening of HemisFair '68, Mr. Tobin, who is a vice-president of the fair, and his mother, Mrs. Edgar Tobin, have underwritten an all-stops-out production for the Symphony Society of San Antonio of Verdi's *Don Carlos*, all five acts, to open with HemisFair '68 in a gala splurge on April sixth. *Above:* Mr. Tobin outside the glass wall of his library, with, beyond him, a painting by Eugene Berman. *Below:* Through the front entrance, a splendidly carved old door from Mexico, a glimpse of Shetland ponies raised by Mr. Tobin. *Right:* In the reach of library, Czar Alexander II's immense volume commemorating his own coronation stands propped against bookshelves. In the corner, Bourdelle's bronze "Tragic Mask" of Beethoven. Between the windows, gilded wooden baroque columns from a church in Mexico.

HORST





Texas:

"LIVELY, PRICKLING, SURPRISING, AND FUN"

BY ALLENE TALMEY

The brag, the boast, the Paul Bunyan size are for the old in Texas. The young opt less for immense statistics, for broadside sweeps, for Texas as an imaginary never-never land of unparalleled riches. Instead, the young want everything that technology can bring, everything that puts Texas futures into the hands of far-seeing men.

The gauge of Texas now is San Antonio's HemisFair '68, for the Fair is not the biggest ever, not the most overwhelming, not the loudest. It is really family-sized (only ninety-two acres), comprehensible, delightful, full of the new from all over the world, and finally it is just what a fair should be—fun. In one way or another, all Texas is involved, starting with Governor John B. Connally, the Fair's great high Pooh-Bah, and ending with the workmen setting up a nineteen-hundred's beer bar.

Everyone seems to be part of San Antonio's joy, for this rather small city with its pretty river running carelessly through the centre of town has, to its own amazement, stopped lazing in its memories, has stopped thinking that just the possession of the historic Alamo is enough. (After John F. Kennedy, campaigning in San Antonio, talked to a crowd in front of the Alamo, he suggested to a San Antonio man that they beat it out the back way. "There's no back way," said the man, "that's why it's the Alamo.")

Now, millions are converging on San Antonio, some to see at HemisFair what the imagination of men believe will be the future—in the international buildings, in the two IBM buildings—some to see the arts, the old arts of Texas, some to see the mad and marvellous and shaking extraordinary new sculpture set all around the grounds and in the sculpture gardens. The seventy-five sculptors include Anne Truitt, Eduardo Paolozzi, Reuben Nakian, Tony Smith, Jacques Lipchitz, and the brothers Baschet.

For once, San Antonio has moved the spotlight away from Houston, which other Texans sometimes disparage as a kind of holy terror, an offside imitation of a smaller Chicago. It is nothing of the sort. Houston is a place where the poor are rarely seen unless someone hunts them up, where the rich are frequently in New York or Europe, where oil is currency, where the Texas Medical Center is known all over the world, with its hospitals, fresh and mammoth, drawing internes and patients towards the Center by no more than the pull of talented men, some of them accredited geniuses.

Houston is awash with academics—at the University of Texas (Houston campus), Baylor University, Rice University, the University of St. Thomas, the University of Houston—and less than one hundred miles away is Texas A & M, where the president of the American Society for Oceanography teaches. The academics, of course, outnumber the Big Rich, but not the highly prosperous. For many, Houston is a remarkably pleasant place to live, less like a rushing, powerful city wild for culture—and it is—than a staid countryside slipping into suburbs, where the action is downtown in the high new office buildings, in the new big bank buildings, where the bankers are your friendly gamblers.

The cities of Texas, all violently different from each other, are equally different from country Texas, ranging from its patchy empty roll of land, from its endless desert, from its pinky-red canyons, from its caves with their prehistoric drawings, including one of a plumed serpent; different from the miles of ranch Texas; different indeed from Texas in April when the land looks like a Pacific of bluebonnets, a ravishing unending ripple of deep Madonna blue unlike any other scape in the world.

The ordinary voices of Texans are pleasant and Southern, the words lit with charm but the point direct and Western. Too sensible to carry on with the old-time vulgar money myth germinated so agilely by Northern reporters, weary of the vast Texas jokes, dismayed sometimes by Neanderthal outcroppings of Texas braggadocio, contemporary Texans all over the state put down such matters as though they were television comedy turns. Those ideas have nothing to do with Texas now.

Austin, the capital of Texas, is an illus- (Continued on page 242)

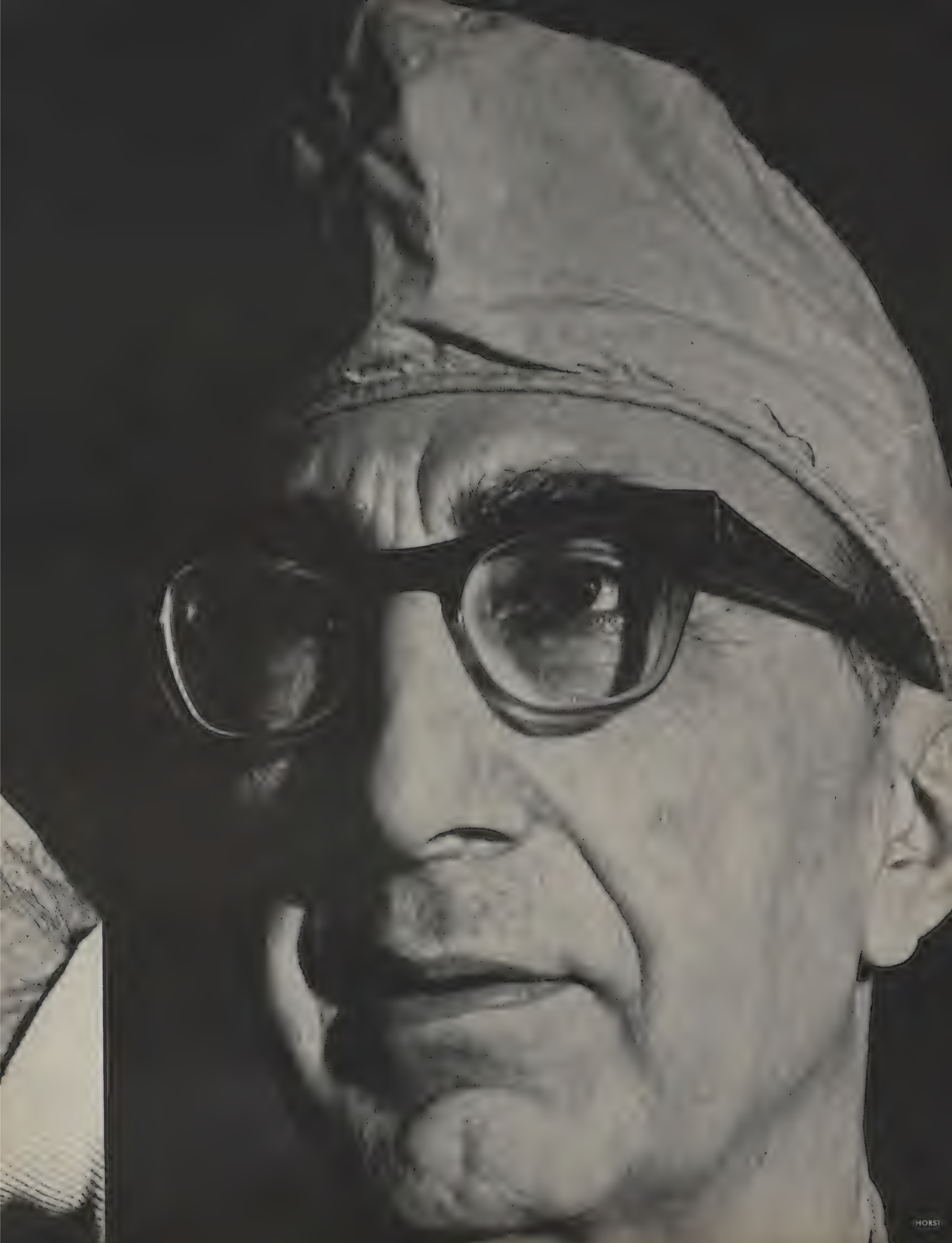
GOVERNOR AND MRS. JOHN B. CONNALLY The Governor of Texas John B. Connally and Mrs. Connally are both Texas-born, Texas-educated, Texas politicians who delicately and tactfully wrap themselves in the Texas flag, but they are, in addition, internationalists, their eyes open to the world. When they both were at the University of Texas at Austin, he—tall, ruddy, handsome, and agile-minded—won just about all the honours possible while she—small, gay, blond, organized, pretty—easily became the University of Texas Sweetheart, a considerable honour. Later he went on Congressman Lyndon B. Johnson's staff, left to join the Navy in World War II, spent time on Senator Johnson's staff, more time with an Austin law firm, and finally became Secretary of the Navy, appointed by President Kennedy. As Secretary, he implemented the nuclear submarine program and commissioned the nuclear aircraft carrier "Enterprise." Now he is ending his third term as Governor. Both stubborn and diplomatic, the Governor pushed through a massive program against illiteracy, coordinated the senior colleges and universities, attracted new industries and provided in them some 150,000 new jobs, reshaped mental-health programs—especially those for the retarded, merged the parks and wild life departments, organized long-range water planning, took advantage of the Federal government's poverty programs, put into effect the Texas Education Foundation run by eighty businessmen who have developed a unique Job Corps training camp that spends half the usual money, and much more. That is what his political enemies say. To John Connally, the status quo is there to be smashed. He pays no attention to the fanatic right-wingers. To him, Texans are a good, thrifty, progressive people willing to pay for a better future.

HORST

DR. MICHAEL DE BAKEY. PIONEER IN OPEN-HEART SURGERY

Dr. De Bakey at fifty-nine is one of a small brilliant cluster of heart surgeons, all world famous. To his operating rooms at Houston come patients from many states and many countries, to his telephone come medical writers for long-distance help. A gentle, long man with a mild scimitar smile, a low-keyed manner, and a teacher's willingness to explain. Dr. De Bakey has a searching mind, flexible, remarkable hands, and an inventive bent. Born in Louisiana, he studied medicine at Tulane in New Orleans, then went to Strasbourg and Heidelberg for further graduate work, eventually settling down in 1948 at Houston's Baylor University College of Medicine. While at Tulane he devised a pump which much later, after various improvements, became one of the two essential components of the heart-lung machine used everywhere. Dr. De Bakey was the first to operate successfully on a number of cardiovascular disorders by excision and graft replacement on aneurysms and, among others, on the carotid artery for stroke and on the aortic arch. With his associates he devised a booster pump, and later he conceived the idea of lining a bypass pump and its connections with Dacron velours. In August, 1966, Dr. De Bakey became the first to apply the heart pump successfully to a patient.




HORST



MR. AND MRS. WILLIAM P. HOBBY, JUNIOR, OF "THE HOUSTON POST"

Mr. and Mrs. Hobby are known throughout Texas and beyond, partly because he is the executive editor and president of the impressive *Houston Post,* she partly because she is its book editor. Together, they are good-looking, reticent, laughing, solid, intelligent, with an easy rein on power. A graduate of Rice University at Houston, Mr. Hobby spent some time in Naval Intelligence, some as parliamentarian of the Texas Senate, some on jury duty for the Pulitzer Prizes in Journalism, and the rest either at *The Post* of which his mother, Oveta Culp Hobby, is editor and chairman of the board, or with his family. They live in a simple, rambling house with, in the stable, hunters which they show around the state. A handsome, casual, outgoing woman with a bachelor's degree from Radcliffe and a master's from Georgetown, Mrs. Hobby, a daughter of Laurence Stallings, co-author of *What Price Glory?,* has interests which are a catalogue of what is happening in the world.

MR. AND MRS. JOHN DE MENIL OF THE UNIVERSITY OF ST. THOMAS

Mr. and Mrs. de Menil live with relaxed elegance in Houston in a Philip Johnson house where they have part of their unsystematic collection—Cycladic figures, African sculptures, a Larry Bell glass box, works by Max Ernst, René Magritte, Rothko, Oldenburg, Mondrian, Léger, Klee, de Kooning, Picasso, Gris, Braque, and a great many Cubists. Now, Dominique de Menil, who was born in Paris and took her degree at the Sorbonne with graduate work in mathematics and physics, is head of the art history department at the University of St. Thomas. Serene and hard-working, with a marvellously pure face, she is the mother of two sons and three daughters, all adult, a superb lecturer, and a master at devising exhibitions which are sometimes filled out from the De Menil collections. Mr. de Menil, a laughing, witty man, flies between New York and Houston in the jet owned by Schlumberger, Limited, of which he is chairman of the board. The company makes not only an indispensable tool for oil wells—annual gross, $360,000,000—but also makes high-precision measuring machines, rather like cardiographs, for oil fields along with electronic equipment for space vehicles. He is on the board of directors of the Houston Museum of Fine Arts, the Amon Carter Memorial Museum of Western Art at Fort Worth, the Museum of Modern Art and the Museum of Primitive Art in New York. Now, he is the steam carefully turning St. Thomas from a Catholic university into a small liberal arts college of unusual quality. The De Menils are highly remarkable precision instruments.

HORST









DR. DALE F. LEIPPER, HURRICANE SPECIALIST

Professor Leipper of the department of oceanography and meteorology at Texas A & M University has long been fascinated by hurricanes, and undoubtedly knows more about them and their effects on the ocean than any other expert. Now president of the American Society for Oceanography, Dr. Leipper spends about two hundred and forty days a year suveying the Pacific, the Atlantic, and the Gulf of Mexico on the department's research vessel "Alaminos," named after the cabin boy for Columbus and navigator for Cortés. Rugged, tall, with a strong face that looks as though it had been carved by head winds, Dr. Leipper with his associates was the first to define (in 1950) the biological, geological, chemical, physical, and meteorological aspects of oceanography. These definitions are the common use now. In addition, Dr. Leipper and his colleagues were the first to recognize the field of engineering oceanography. His was the first full-blown department to use the description "oceanography and meteorology"; it pioneered in the important field of sea-air interaction. Dr. Leipper remembers with some pleasure Hurricane Hilda in 1964 when he borrowed a shrimp boat in the Gulf of Mexico in order to survey the "temperature-depth structure," and the data he gathered then gave the first good picture of an ocean after a hurricane. He is, in fact, a connoisseur of hurricanes.

DR. GILBERT H. FLETCHER AND HIS COBALT 60 CANCER MACHINE

Dr. Fletcher, one of the world's greatest radiotherapists, is a short, extremely cheerful man with a shaved head and a French accent rather like Jean Gabin's. Born in Paris in 1911 just six blocks from the Curie Institute of Radium, he had an American father and a French mother, was educated in Paris and Brussels, came to the United States in 1942, and to Texas in 1948. By 1950 he had, with the technical aid of an English physicist, Leonard G. Grimmett, designed the extraordinary atomic-energy cobalt 60 machine especially for patients with tumors or cancers. The latest unit, partly shown at left, is a beautiful cream colour and deep-sea green. At Houston's M.D. Anderson Hospital and Tumor Institute (a part of the University of Texas), Dr. Fletcher is professor and head of the department of radiotherapy. There, some 7,400 patients, the world's largest number of cancer patients to receive cobalt 60 treatments, have gone on the machine, many of them in Dr. Fletcher's care.





MRS. CLINT MURCHISON, JUNIOR, WHOSE HUSBAND OWNS THE "DALLAS COWBOYS" Mrs. Murchison, whose father-in-law is the famous Clint Murchison, founder of the family's massive oil and banking interests with some real estate on the side, is pretty and chronically lighthearted. With her husband and their daughter and three sons (one of them at the University of Madrid and another at Wesleyan University), she lives towards the outskirts of Dallas in a big, comfortable, rather Californian house with an indoor Japanese garden, its lights illuminating a small waterfall. In the game room, *above*, Mrs. Murchison stands beside a full-sized seventeenth-century Indian figure. Strong, easy, with an innocent air that hides a shrewd efficiency, Mrs. Murchison is especially interested in the performing arts and the humanities, sits on about fourteen boards of directors, has a way of knocking off big money gifts for charity from big-money Dallas men.

MR. JAMES J. LING, FAST MERGER MAN

Mr. Ling, the head of Ling-Temco-Vought, one of the great conglomerate corporations, has the air of a London merchant banker, correct, assured, decisive, compelling. Based in Dallas, he is at forty-four one of the power dealers, but not an old-timey wheeler-dealer with a beige sombrero and a cornpone accent. (He was born poor in Oklahoma.) Now his constantly expanding company owns among others, companies that make airplanes, aerospace equipment, pharmaceuticals, base cosmetics, electronic devices, and sports equipment, including steel tennis racquets and all the footballs used by the National Football League. Absorbing companies, merging them into a giant hero sandwich which started from a two million dollar a year base, he now runs an almost two billion dollar a year spread. For his winged white house with its formal vistas and fountains, Jim Ling bought a superb Pissarro and, with sagacity, two rare eighteenth-century paintings by Hubert Robert that master who in the nineteenth century was sometimes confused, even by art historians, with Fragonard. A good-looking man, Ling has so much energy that, even when he is driven in his Plymouth on the way to work in the LTV skyscraper, he seems about to crackle, pop, and burst.

HORST







MRS. HENRY E. CATTO, JUNIOR, CHEERLEADER FOR HEMISFAIR '68

Mrs. Catto, a delightful blonde with a talent for singing accompanied by her guitar and her husband's autoharp, is a title-less cheerleader for San Antonio's HemisFair '68 now on the tip of opening. The daughter of the late and famous William P. Hobby, who was the owner of *The Houston Post* and at one time Governor of Texas, Jessica Catto has an equally distinguished mother, Mrs. Oveta Culp Hobby who ran the Women's Army Corps during World War II. In memory of her father, Mrs. Catto has commissioned a Tony Smith sculpture for the HemisFair grounds. The young, attractive Cattos, who live with their four children north of San Antonio, are completely involved with the Fair, he on the Board of Directors and she on the Executive Committee and a committee for entertaining V.I.P.'s. A tall, thin, attractive man, Henry Catto has a small eccentricity—he runs two miles a day. Mrs. Catto, on the other hand, likes to bake breads. Their recipe for a happy day requires the Cattos and the children and their friends' children to go for a hike and a picnic "with lots of white wine and onion sandwiches."

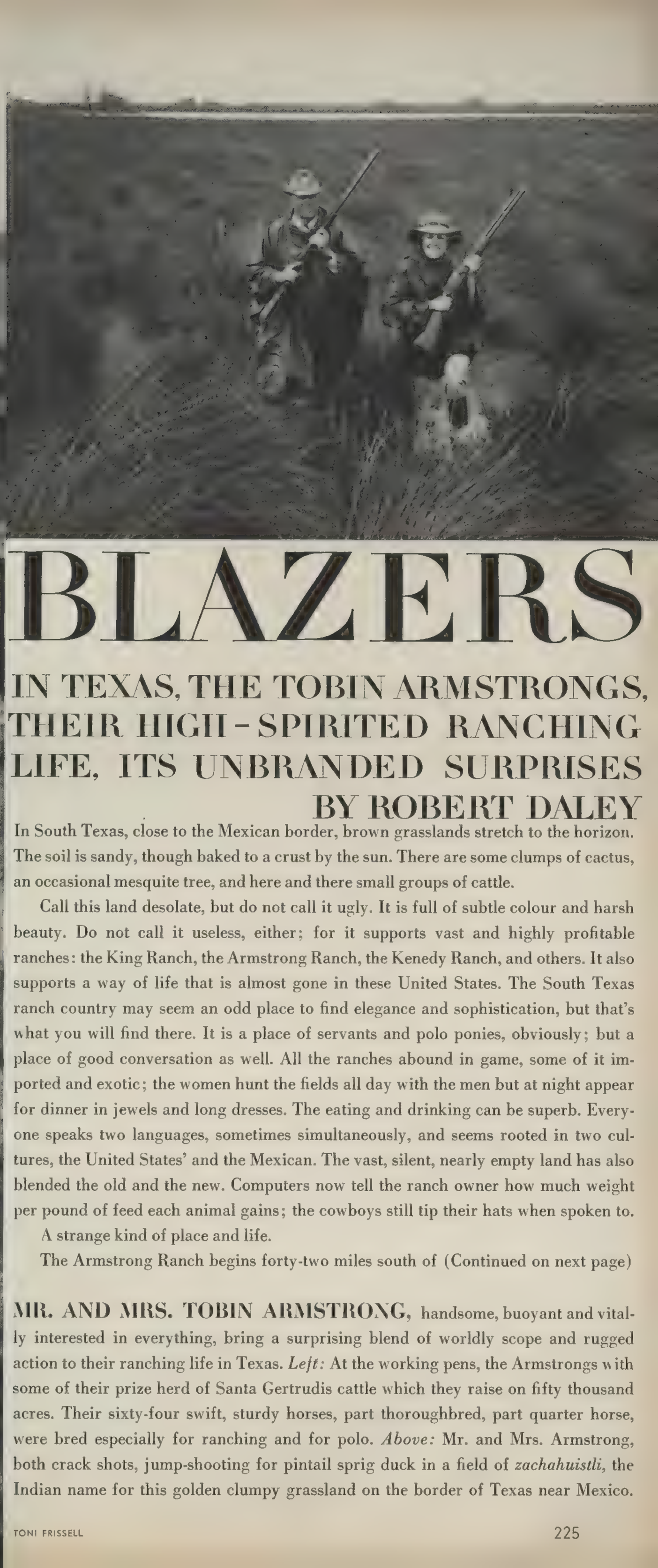
DR. HARRY RANSOM, CHANCELLOR OF THE UNIVERSITY OF TEXAS

Dr. Ransom, chancellor of the University of Texas, an enormous sprawl of education throughout the state, is a scholarly administrator with a mild, bookish air who introduces himself to students in the elevators with, "I'm Harry Ransom." One of his major pleasures at the University is its libraries, one of them shown at the left—the Wrenn Library, a long, wood-panelled treasure room, each wall partly hung with deep olive-green swags of velvet, the cases filled with rarities, including the world's greatest and most complete collection of forgeries by Thomas J. Wise, the London bookdealer who died in 1937. (One of the most beautiful of those forgeries is a thin book of deep-blue morocco with gold tooling—Swinburne's *A Flower for Me/The Honey for Thee.*) Years ago, when a graduate student at Yale, Dr. Ransom was started on his rare-book and rare-manuscript life by Professor Tinker there. Now, under the Ransom guidance, the University of Texas libraries—and they are immense—have the definitive collection of D. H. Lawrence manuscripts, manuscripts of George Bernard Shaw—some of which are written on pale-green paper in his own peculiar shorthand. The enormous vault holds invaluable manuscripts dating from 1850 to the present, a scholars' Eden.

HORST







BLAZERS

IN TEXAS, THE TOBIN ARMSTRONGS, THEIR HIGH-SPIRITED RANCHING LIFE, ITS UNBRANDED SURPRISES

BY ROBERT DALEY

In South Texas, close to the Mexican border, brown grasslands stretch to the horizon. The soil is sandy, though baked to a crust by the sun. There are some clumps of cactus, an occasional mesquite tree, and here and there small groups of cattle.

Call this land desolate, but do not call it ugly. It is full of subtle colour and harsh beauty. Do not call it useless, either; for it supports vast and highly profitable ranches: the King Ranch, the Armstrong Ranch, the Kenedy Ranch, and others. It also supports a way of life that is almost gone in these United States. The South Texas ranch country may seem an odd place to find elegance and sophistication, but that's what you will find there. It is a place of servants and polo ponies, obviously; but a place of good conversation as well. All the ranches abound in game, some of it imported and exotic; the women hunt the fields all day with the men but at night appear for dinner in jewels and long dresses. The eating and drinking can be superb. Everyone speaks two languages, sometimes simultaneously, and seems rooted in two cultures, the United States' and the Mexican. The vast, silent, nearly empty land has also blended the old and the new. Computers now tell the ranch owner how much weight per pound of feed each animal gains; the cowboys still tip their hats when spoken to.

A strange kind of place and life.

The Armstrong Ranch begins forty-two miles south of (Continued on next page)

MR. AND MRS. TOBIN ARMSTRONG, handsome, buoyant and vitally interested in everything, bring a surprising blend of worldly scope and rugged action to their ranching life in Texas. *Left:* At the working pens, the Armstrongs with some of their prize herd of Santa Gertrudis cattle which they raise on fifty thousand acres. Their sixty-four swift, sturdy horses, part thoroughbred, part quarter horse, were bred especially for ranching and for polo. *Above:* Mr. and Mrs. Armstrong, both crack shots, jump-shooting for pintail sprig duck in a field of *zachahuistli,* the Indian name for this golden clumpy grassland on the border of Texas near Mexico.

TONI FRISSELL



BLAZERS

(Continued from preceding page) Kingsville to either side of Route 77. The "town" of Armstrong, which is marked on a good many maps, contains a one-room schoolhouse that is also the post office, a railroad siding for the loading of cattle, and that is all. The population of Kenedy County in which Armstrong lies is 884. The Armstrongs own and work fifty thousand acres, about average for that part of Texas. Their property is nearly square and measures roughly eight miles by ten miles.

All that this country is good for is ranching, but it must be ranching of a special type. The soil produces so little vegetation that, Tobin Armstrong calculates, it takes twenty acres to feed one cow for one year. Thus the ranches have to be vast in area, and the herds must be small, and the overhead low. The Armstrong herd, managed by only seven cowboys, numbers only about three thousand head. About 1,650 calves are born each year. But these are high-priced Santa Gertrudis animals, a pure American strain developed on the adjoining King Ranch between 1920 and 1941. Santa Gertrudis cattle are mahogany red in colour and extremely resistant to heat, drought, and disease. Even on brown grass and desert weeds, this animal puts on meat fast. A yearling calf can weigh nearly one thousand pounds and fetch $220 as beef (a thousand such animals in a year would fetch $220,000), but the big money is in selling young cows and bulls as breeding stock, because ranchers all over America and the world are now switching to the Santa Gertrudis strain.

The ranch sells off cows and bulls individually all year, but the best of them are reserved for a major auction, usually in the spring, on the lawn in front of Tobin Armstrong's house. For days pre- (Continued on page 236)

PICNIC FOR GUNS, *right,* served in a glade of live oaks after a morning's shoot at Armstrong Ranch. The food, backstrap of venison broiled over a wood fire, Mexican fried rice, frijoles, and onion tart with a red California wine. The hunters, Spanish, Mexican, and Texan: from left to right, Mr. Tobin Armstrong, Mrs. Antonio J. Ortiz, Major Thomas R. Armstrong, Mrs. Tobin Armstrong, Mr. Shelby J. Longoria; facing them, Mrs. Antonio Esteve and Mr. Antonio J. Ortiz. *Above:* An "Armstrong hunter," designed by Mr. Armstrong, with a slide-on tonneau of hunting gear, airplane tires to manoeuvre a wide field when tracking game. For the passengers: vinyl-upholstered seats under a red-and-grey striped awning.

TONI FRISSELL



VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

Janet and Mary look it over . . .

Ahh! Manhattan! Who doesn't want to visit it? ***Janet Lyle*** and fellow London visitor ***Mary McDougall,*** get the big view from the Queensboro Bridge—Mary in cerise and white striped cotton, Janet in hothouse flower-printed chintz—both flicked with eyelet ruffles. And both from Janet's Annacat boutique. Available in S'fari Room, Bonwit Teller. . . .

PATRICK LICHFIELD



"Nothing nice ever happens to me in my straight clothes."

JACK ROBINSON

Here is Sarah—new girl in town—in the sort of clothes she prefers to wear everyday, everywhere. Sarah is one girl ***in this day of fantaisie dressing,*** who has pulled out all the stops . . . really feels for, genuinely loves, her clothes treasures—puts them together with flare, flip, and originality. . . . Sarah wears on her modelling rounds around Manhattan (far right)—a golden embroidered African robe (found in Morocco), over electric-blue sateen Ginger Rogers-y overalls (found at Transformations, 121 Second Avenue)—a wreath of fresh flowers in her blond hair. . . . Or, Sarah is off to dine in (above) a circa 1885 tailleur of Burgundy silk twill and brocade (found at Harriet Love, 128 W. 13th St.). . . . Or she muffles herself in exquisite turn-of-the-century embroidered white batiste (found at Harriet Love, 128 W. 13th St.). Everything immaculate, cared for . . . freshly pressed . . . boots brilliantly polished, the flowers fresh—and Sarah all blond and delicate and ravishing. People *do* turn to stare at Sarah, but ***"I'm so shortsighted I don't notice."***

More on next page



Celia, the cat lady.

Celia Hammond, that exquisite model (right), shares her London flat with twenty-seven cats—mostly strays that Celia, kind lion heart that she is, can't resist rescuing. . . . We just wanted to show you a sampling of them with Celia, in her ruffled white party dress. . . .



DAVID BAILEY

Romantic Nancy

Nancy McCarthy (below) adores a floppy leghorn laden with tea roses and butterscotch plumes ($30); and an eyelet-flicked caramel-brown three-quarter dress ($50)—in fact, all this romance of the past updated for today by Etcetera, 136 East 57th Street. . . .





BERRY BERENSON

Caterine at home

Mlle. Milinaire—looking as splendid as the setting, Woburn Abbey, where she was staying with her mother, the Duchess of Bedford . . . her golden vest from The Apple, 91 Baker Street in London; her satin shirt, blue satin pants from Quorum, 52 Radnor Walk, London. . . .

Brigitte's sister—

What a personality in her own right! Mijanou Bardot (right) has a little boutique called Galuchat with such antiques as this pouf, and what she's wearing, an original 1930's Poiret. . . . It's at 41 Palais Royale in Paris.



HOGENBOOM

Paul Feeley

(Continued from page 180)

Clement Greenberg, the critic, he became aware of American modernist painting, as typified by the work of Pollock and de Kooning. This was in the early 1950's. By 1954, Feeley was beginning to reject the Expressionist mode, with its muscular attitudes and hectic activity.

It was plainly a rebellion of temperament. Years later, in an interview with Lawrence Alloway, Feeley said: "I think that what made me revise my ways after the influence of Pollock, and a lot of others, was maybe some embarrassment about an expression that eventually became for me unbearable. You know, a bit of that heart-on-the-sleeve effect. I suppose pushing that Expressionist element, by every device that I could think of, led ultimately to complete disgust, just unbearable disgust, and then some uncertainty about which way to turn."

Feeley's maturity and importance began at just this moment. He did not go off in the direction of Pop Art or colour-field painting or hard edge: group activities to rival Abstract Expressionism. During the last twelve years of his life —he died tragically at fifty-five in June, 1966—he developed his own anti-dynamic concepts that go back to the fundamentals of visual experience.

Centeredness, symmetry, repetitiveness, pattern, and acceptance of the pictorial rectangle as an event—these elements came increasingly to characterize his work. His painting was freed from gross personal marks. Its colours were few, simplified and direct, primaries or complementaries, for the most part, or the tints of hues. His forms alone were expressive, or were expressive in their systematic relationships to and within the pictorial rectangle.

From 1940, Feeley had taught art at Bennington College in Vermont. He interrupted this work only during World War II to serve as a volunteer United States Marine. When he returned to Bennington in 1946, he began, with the help of a few colleagues, to form an art department that became internationally famous for its liberated views and encouragement of the avant garde. David Smith, Jackson Pollock, Adolph Gottlieb, and Hans Hofmann all exhibited at Bennington at Feeley's invitation before the public fully appreciated their qualities.

In Feeley's time at Bennington, the art faculty and roster of lecturers came to include the most important critical talents. He asked a series of brilliantly gifted artists to teach there: Tony Smith, Ralph Humphrey, Lyman Kipp, Anthony Caro, Phillip King, Jules Olitski, Isaac Witkin, Vincent Longo.

Feeley's own distinct and rigorous development during the 1950's and 1960's did not prevent him from giving support to artists of divergent views. He believed that "any assumption about art is an assumption about life." He was not a dogmatist but a pluralist. He told his students "to be unafraid of the lack of apparent absolutism in the visual arts—rather, to preserve the sense that anyone can make a mark."

But the mark was not to be mere self-expression. Feeley had the conviction that art must once again tend toward corporate enterprise, even toward impersonality, as it had in the classical world. He thought of the artist as conceptualizer. Though he recognized the creative power of impulsiveness and spontaneity, he favoured contemplation and reflection as sources of human action.

A chief aim of Feeley's was an "art that has presence but isn't unduly urgent, doesn't push itself but brings you to it rather than projects itself upon you." This attitude of his in particular anticipated an aesthetic position shared today by a number of rising young artists on both sides of the Atlantic. It marks a shift in contemporary sensibility.

Equally important to Feeley was the notion that art is "the translation of three dimensions into two and of two into three." The flat imagery of Feeley's paintings gives the same impression of stilled or contained movement, of spaciousness and unchanging independent order that his sculptures give. The sculptures, the great "Court" included. are remarkable for a vitality free of the sense of mass. The critic E. C. Goossen has called the sculptures "three-dimensional mirror-images of the two-dimensional shapes in the pictures," the invented forms lifted off the surface and into the air.

In Feeley's mature work—sculpture and painting alike—system and freedom cooperate without strain. The logical and the arbitrary are unified. Neither tyrannizes. This is the classical ideal—cool, humane, timeless.

EDITOR'S NOTE: *An American poet and art critic, Gene Baro, the London correspondent for the magazine* Art in America, *is curator for the retrospective show, "Paul Feeley: A Memorial Exhibition," at New York's Solomon R. Guggenheim Museum this month. His friendship with the late Paul Feeley stemmed from Bennington College, where Mr. Baro once taught literature and where he has organized a show of Feeley's drawings and watercolours to open in their New Gallery this month. Other exhibitions Mr. Baro has steered include "Colour, Image and Form," for the Detroit Institute of Arts, and "Transatlantic Graphics 1960/1967," now touring England before opening in Belgrade, Yugoslavia.*

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Fashion in a great state—the white dress









FRANCO RUBARTELLI

Chain belt, top left, on a two-piece knit—little shirt top opened at the collar, and pulled out over a pleated skirt. By Joe Frank of Houston. Of Dacron. About $60. At Best & Co.; Sakowitz. Rectangular golden earrings: Napier.
Touches of lace, top right, at the collar and cuffs of a long-sleeved mock-wrap dress in ribbed cotton tied high on the waist. By Nardis of Dallas. About $30. At Sanger-Harris. The golden and white rings by Napier.
Tabbed and pleated, lower left—a crisp white dress of cotton jacquard, with gilt buttons gleaming on the tab, and pleats kicking up a storm all around the skirt. Howard Wolf. About $30. Franklin Simon; Frost Bros. Pakula bracelets.
Two-piece knit, lower right, zip-closed fly front; back belt. Justin McCarty. Arnel and rayon. About $30. Levy's, Jacksonville; Sanger-Harris. Napier earrings. Lafayette watch; Kramer chains. Hugh Harrison coiffures. Reid-Meredith Dynel hairpieces.



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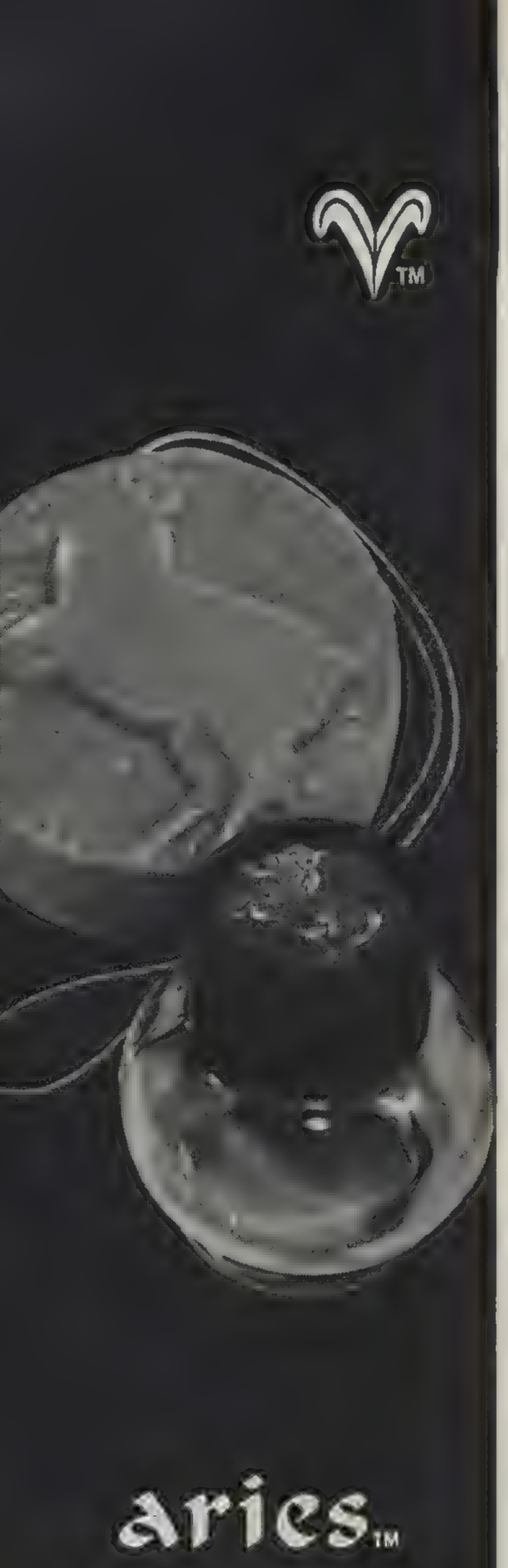
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Blazers

(Continued from page 226)

ceding the auction Mr. Armstrong, who is forty-four years old, suffers bad dreams of the type usually reserved for football coaches, novelists, and other high-strung types: "First I dream that nobody shows up for the auction at all, and then I dream that people do come but bid ridiculous prices. After that I dream that an animal gets loose in the crowd."

This is the ranching that supports the life the Armstrongs lead.

The Armstrong house is two miles east of Route 77, and about fifteen miles west of the Gulf of Mexico. It is part of a compound that includes the house of Major Thomas R. Armstrong, seventy-five, Tobin's uncle and managing director of the ranch; the houses of most of the cowboys and house servants; a shed big enough to cover various tractors, pickup trucks, shooting cars, horse trailers, and other such vehicles; a bunkhouse, a guesthouse, and several other outbuildings as well. The ranch is in effect a complete village, with its own gasoline storage tanks, machine shop, feed warehouse, and so on.

Food shopping is done once a week at Raymondville, thirty-one miles away, or Kingsville, forty-two miles away. The ranch produces all its own meat, of course, not only beef but venison, quail, wild turkey, doves, ducks, and wild pig. At times there may be six months' supply of meat for everybody on hand.

There are no dairy cows, not one, no chickens, no homegrown eggs, and no vegetables, not even a single tomato plant. The cowboys, the mechanic, and the servants and their families (there are twenty-seven employees in all) are not encouraged to try to grow anything. "We can buy milk cheaper than we could keep dairy cows and a man to milk them," said Tobin Armstrong. "And I'm not interested in hearing about any farming. This is a ranch, and that's all it is."

The two main houses are surrounded by palm trees, hackberry trees, and various tropical plants and bushes, and there is a sweep of lawn in front studded with more hackberry trees and surrounding a small artificial pond. The pond was gouged out of the lawn by a prospecting oil company as a goodwill gesture, and beside it stands a windmill which looks swell but never worked properly and now doesn't work at all. The oil company never found oil, although a "little" natural gas was discovered and a lease to it purchased. (There is a "little" oil on the contiguous portion of the King Ranch.)

A gardener takes care of all this imported and very attractive plant life, and in the winter months smudge pots stand in place ready to burn off some of that free natural gas to warm the trees and plants in case of frost. Nobody wants to go through the problem of making all that stuff grow here a second time.

There is plenty of underground water near the main houses, and the first impression one has driving up is that this is an oasis: It is green and shady and cool amidst brown parched land. There are many more plants growing inside the Tobin Armstrong house, some of them in imaginative ways and places. For instance, ornate old brass stirrups hang toes down from one wall. They look handmade and hand-decorated, and the toes curl like those of the boots of the Mexican aristocrat they must once have belonged to; out of them now dangle vines.

The living room is thirty feet long and dominated by a great stone fireplace over which hangs an old map of the ranch property. One wall is given over to guns, books, and bar equipment in equal parts. The guns are upright behind glass. The books are in the middle: some art books, some technical books on cattle, some histories of Texas and the Texas Rangers, and a row of poetry books that Mrs. Armstrong—then Anne Legendre of New Orleans—had at Vassar in the late forties.

The liquor cabinet is full of fancy silverware Tobin Armstrong has won shooting—there are cups and trophies and silver punch bowls (thick, handsome Mexican silver) all over the house. The skin of a lion Mr. Armstrong shot in Africa lies over the sofa. The wooden furniture in the room is mostly old, plain, and perhaps even handmade—as if it had been there since the ranch was founded in 1852. On much of this furniture stand photographs of the Tobin Armstrongs' five children, aged eleven to sixteen, all of whom are currently at boarding schools in Austin and San Antonio.

The guesthouse, a long low building painted white, is along one edge of the lawn; four rooms with baths and Tobin Armstrong's office. The room in which I stayed was air-conditioned; the maid turned down the bed each night and left both a carafe of fresh water beside the bed and a silver Thermos of hot coffee on the bureau. There was always a vase of fresh flowers in the room, and I was reminded of certain splendid country inns in France—the Baumanière at Les Baux-de-Provence, for example. I have learned to expect such elegance and comfort there; I didn't expect it in South Texas. In the medicine closet in the bathroom were a dozen thoughtful things: aspirin, adhesive strips, Bromo Seltzer—anything a passing guest might suddenly need.

And there have been many passing guests. William Negley, who later killed the African big five with bow and arrow, hunted Armstrong Ranch game with same some years ago, but missed everything; before going to Africa he improved. Michael G. Phipps and Stewart B. Iglehart, ten-goal polo players, have been among those who came to play polo. All the various hunting seasons are crowded between September and January, so the hunters come then, principally for deer (an estimated 1,500 deer roam the ranch) in November and December and for quail in January.

The polo players might come any time of the year, though seldom often enough to suit Tobin Armstrong, who has his own

polo field a mile or so from his house. One evening he and I drove out there, and he got down and walked the field. The goalposts were in place and there was a fence around the vast empty playing area. Tobin said he wanted to check if the grass needed mowing, but I think he just wanted to see the field and walk it. It isn't so easy to get up a polo game these days, even in South Texas.

Tobin Armstrong is six feet, four inches tall. In boots and a cowboy hat he looks taller. He was educated at Texas University and Texas A & M and was an Air Corps first lieutenant in World War II. He flew P-40s, P-47s, and finally P-51s and was a whiz at gunnery; but the war ended before he fired a shot in combat. He is amused to remember that this made him furious at the time: "At that age a man doesn't have good sense at all, does he?"

Although there is a three-thousand-foot airstrip in the pasture closest to his house, Tobin Armstrong never kept up with civilian aviation. It was the gunnery that he loved, not the flying. He is still ardent about any kind of gun and shooting. His hunting car is a decapitated 1950 Oldsmobile with a fold-down windshield, a lidded wooden box where the trunk used to be, and double-width balloon tires on the rear wheels for traction over rough country. Leather shotgun holsters mounted next to the windshield hang down into the fender wells on each side of the car, and there is a long-barrelled pistol in a holster beside the driver's knee.

Tobin Armstrong has some special rules for shooting. For instance, turkeys must be shot with a rifle and must be hit only in the head or the neck. The pistol is for taking potshots at roadrunners and other narrow-necked, sprinting bird life.

Tobin Armstrong speaks perfect Spanish (as do all his children) and seems as much in love with Mexican culture as with his own. Each summer he and Mrs. Armstrong try to take the children to some new place (Mexico, Brazil, Ohio), staying usually with friends there who have children of comparable ages. The idea is to give the children a feeling for how big and exciting the world is, how rich and varied its customs. The Armstrongs feel that *awareness* of the world is the most important gift they can give their children.

Tobin Armstrong organized the grade school nearest to the ranch years ago and then fought successfully against county politicians who wanted to close it down once the Armstrong children had gone on to boarding schools: "Can you imagine any bunch more stupid and short-sighted than those rednecks?"

The school remains open, its pupils a dozen children of Mexican cowboys and labourers who are being taught, for almost the first time in South Texas (where, if such children were taught at all it was in Spanish), in the English language.

Anne Armstrong is a pretty woman with a neat figure, a firm handshake, and a warm smile. Her father, Armant Legendre, a coffee importer, was an All-American end at Princeton in the early twenties. Anne Legendre went to Foxcroft and then was Phi Beta Kappa at Vassar. She married Tobin Armstrong after only a four months' courtship in 1950.

Mrs. Armstrong joined the Republican Party that year, too, but did not become what she calls "serious" about politics until about 1960. She is currently National Committee Woman for Texas—the national committee is composed of one man and one woman from each state. One of the days I was on the ranch, Mrs. Armstrong was in Austin for a meeting of a nineteen-person committee to recruit potential Republican candidates for coming Texas elections, including several possible entries for the governorship race next November.

Although Tobin Armstrong must attend various cattlemen's conventions throughout the country and his wife makes some trips on Party business, they spend most of each year on the ranch; and the ranch, whatever the elegance of their lives there, is an isolated place. This is probably harder on Anne than on Tobin. Sometimes Anne will go to Kingsville (population 25,297) to shop or to the hairdresser and then, despite feelings of guilt, go into a movie.

Otherwise the Armstrongs have no nearby entertainment or culture or even restaurants. Thus they become, in effect, dependent on the guests they invite down to the ranch, for these guests bring them the outside world. Furthermore, both Armstrongs have a habit of interviewing their guests: "What are they saying in New York about Johnson?" What does the guest think and feel about life, about the times, about the state of the nation?

All the great South Texas ranches were originally Spanish land grants. The Armstrong Ranch dates from 1852 when the land was acquired by James Durst, a customs collector at the mouth of the Rio Grande. When Durst died, a series of frauds stripped his heirs of the property. About 1878, Durst's son-in-law, a Texas Ranger captain named John Armstrong, captured the famous outlaw John Wesley Hardin and used the four-thousand-dollar reward money to re-acquire the ranch. Captain Armstrong was Tobin Armstrong's grandfather.

Meanwhile, a pair of Rio Grande riverboat captains, Richard King and Mifflin Kenedy, founded what are now the King and Kenedy ranches in 1853. There has always been a good deal of intermarriage among these families. King's grandson Robert Kleberg now runs the King Ranch; Kleberg's sister Henrietta is married to Major Armstrong. These people often hunt each other's property.

* * *

On the last Sunday in January the quarry is quail, and we are shooting on a remote section of the King Ranch. There are nine guns hunting in three groups, the groups so far apart from one another that the only gunfire we hear is our own. We shall rendezvous at one-thirty for lunch. The guns are Robert Kle-

(Continued on page 238)



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VIRGINIA
Chincoteague ..... Cleo's Beauty Salon

WASHINGTON
Tacoma ..... Louise Wigs

Blazers

(Continued from page 237)

berg, Major Armstrong, Tobin Armstrong, and Leborget Durham, whose father is a division manager on the King Ranch; also Antonio J. and Marta Ortiz, Spaniards transplanted from Santander and now prosperous cotton farmers near Brownsville; Antonio and Lilie Esteve, Spaniards from Barcelona who are now cotton brokers across the Texas border at Matamoros; Edith Holman, whose late husband, Eugene, once ran Standard Oil; and myself.

There are six pointers, two retrievers, and six men to drive the shooting cars across the fields after us and to handle the dogs. There are quail all around us. We don't even need the dogs there are so many. In two hours Major Armstrong gets seventeen; Mrs. Esteve, seven. I get two but am beginning to get the hang of it.

Mrs. Esteve nearly steps on, then shoots, a thick rattlesnake. She stands there quivering, while the rattler writhes around, its tail buzzing. I walk over and blow it to pieces: It is easy to be brave about a snake someone else almost stepped on.

The cooking crew of three has prepared lunch in a grove of arthritic old oaks. We sip drinks and chew charcoal-broiled jerky as an appetizer and talk about quail and rattlers. There shouldn't be rattlers this time of year, but it is a hot sunny day, and the score for all of us so far is four.

When we sit down to lunch, the men serve us a stew made from the blood and flesh of kid goat, the dish the Mexicans call Sangrita. After that come broiled baby lamb chops, frijoles, Mexican fried rice, and toasted camp bread. There is a hot amber jam, and another made of wild mustang grapes. We drink cold Rhine wine, while a guitar-playing gunboy, José Solis, sings us Mexican folk songs.

It is cool and the air pleasant under the trees, but at last we get up, put chaps and shooting belts back on, change groups and go out to the field again. My group is walking through a copse of mesquite trees when I in my turn almost tread on a rattlesnake. I jump back and empty both barrels into it. The disturbance sets off a covey of birds. They are flying all around my head and everybody is shouting, "Shoot! Shoot!"

But I call weakly back, "I can't, I'm trembling."

This rattler is six feet long, thick as a python. Tobin Armstrong holds the corpse up by the tail. A bit further on, he jumps back crying: "Look out!"—then blasts what turns out to be the seventh and last rattler of the day.

After that, for a while I am more interested in where I put my feet than in the quail. But I recover: When the covey flies, there is for a moment no other thought in a man's mind but hitting a bird.

In the dark we rendezvous near a gate and drink gin and tonic mixed out of the trunks of the shooting cars and talk mostly of rattlers. Nobody has ever seen so many in one day. In boots and chaps a man is probably quite safe, we decide. Then we drive through the dark to the King ranch house for dinner.

* * *

In the early morning the dew is so thick it is dripping off the roof. I go outside and watch the cowboys saddling up in the fog. Leather creaks and horses whinny, but it is all muffled and dreamlike. Later the sun has burned the fog off and I go out on the Armstrong Ranch with just Tobin and Anne and we shoot quail. At lunchtime in an oak grove far from the ranch house we eat grilled quail served to us under the trees.

We shoot all afternoon, bounding all over the fields in the hunting car, then jumping off to shoot whenever we find a covey, and in between coveys we stop sometimes to talk. At last the sun begins to go down. We fix drinks on a grassy hillock and watch the sunset, and for a while nobody says anything.

Perhaps what I mean to say is that if they invite me back next season, I won't say no.

The Sound of Scent

(Continued from page 166)

Which really is a payoff. The figures that mix into this talk are of such a knockout magnificence that it makes anyone almost ashamed to pay only forty dollars an ounce for the perfume they're hooked on. Moroccan rose and Bulgarian rose—the utter ones—cost from one thousand to two thousand dollars a pound and jasmine assoluta, three thousand three hundred and twenty-five dollars.

Staggering. But only a fraction of all the wit and wisdom, luck and patience, long moments of doubt and short moments of triumph dripped into one drop of perfume, to give its voice that clear bell-like sound.

The irrelevant little slots people once tried to fit fragrance into—morning, evening, city, country, dark, fair—have nothing to do with the present case. Some fragrances—not necessarily flowery—have a very good morning voice. There is someone around town whose life gets her up early and wherever she goes that strong, strange bath oil of hers swirls around her and sounds like trumpets. Marvellous wake-up music and against the rules, of course. In fact—in perfume—the more rules you break the better you're apt to smell. Moderation is the first rule to go. And when those people who seemed trapped forever in the one-woman-one-perfume rule change around for a while, they find that old answer to prayer much nicer to come home to. Moreover, how could one perfume *ever* explain all the mountains and valleys, hills and dales, crags and ravines, caves and caverns in one persona?

For instance, the knowing—many of them blondes—are surging toward a perfume once used solely by—and designed for—brunettes. It has been waiting in the wings since the nineteen twenties for this moment of time. Profoundly Eastern, bottomless in depth, with no dissonance but a pure, clear consonance of little bells and trilling pipes, it is the sound of now.

But the new nostalgia is

(Continued on page 241)

TALES OF TALL CITIES, IN TEXAS

AUSTIN, DALLAS, SAN ANTONIO

By Gregor von Rezzori

HOUSTON...

By George Bradshaw

With a list to the left, the airplane's silver wing divided earth from heaven. Down there, in the sick sunshine of a snowless winter day, lay my promised land: Texas, to which I had been looking forward as the country of John Bainbridge's "Super-Americans."

This was far more than a touristic aim. To me, a European born in one of the early teens of this now aging century (thereby a dyed-in-the-wool subject of all the major notions of the nineteenth century), it meant going down right to some of the roots of my existence. I was about to touch the fertile soil in which still grows and flourishes what has shaped the era and, particularly, my generation: the American myth.

What I expected was indeed Super-America: an eruption of skyscrapers even more gigantic than those of Manhattan; industrial plants of a volcanic mightiness that dwarfed Pittsburgh; a traffic like a flow of lava in the canyons of the streets.

The epiphany of Texas out of the pale blue in the airplane's bull's-eye brought nothing of all this into my sight. Earth was divided from heaven by a simple straight line. It was as if the second act of creation were yet to be done. Land was not clearly distinct from water. The land's boundless khaki-coloured body stretched far beyond the straight horizon, lazily rolling like a brackish sea.

When we had landed and I set foot on Texan ground, I expected it to rock. A sharp breeze pressed the lapels of my overcoat against my nose and forced some people standing by the airport's gate to hold on to their large-brimmed cowboy hats. Of course I had seen my share of Texans before, in Rome, in Paris, in Bavaria, but these Texans moved in a singular way as if they, too, expected the ground to rock. They had the eyes of people who have theirs always above the horizon's line. Were they then seafarers? It is known that Texans are proud of having had, once upon a time, their own navy. Shouldn't that be a symbol for a certain mental structure rather than merely an expression of patriotism?

There is another thing. Space is a challenge of a very special kind. In its extent it fills the mind with an urge to aim beyond the borderline and seize the yet unseizable. There is always a promise of future in the wind of large space. After all, it was the promise of future that made the American myth so popular in my time.

I do not want to overstrain my images, but the gentleman who had come to fetch me from the airport looked like a naval officer who had turned into an Oxford don. Mr. Donald Goodall is the chairman of the Art Department of the University of Texas at Austin. I have to thank him for a fine sample of Texan hospitality and a Texas story: One of his students, a nice and genuinely modest girl, was overheard to say to her father on the telephone, "This time, please, Daddy, send the big plane; I want to bring some friends for the weekend."

The Dean of the College of Arts and Sciences at the University, Dr. John Robert Silber, invited me to lunch on the top floor of an apartment building. Looking down out of a window, I began to feel slightly at a loss. It is my profession to describe what I have seen, and I could not help thinking of a globe-trotter who had once come to my parents' house and had been called a liar by my choleric father for saying that the Egyptian pyramids were overwhelmingly large. "This man has never seen the pyramids," said my father, "otherwise he would know that they look not big at all because there is nothing around them with which their real size could be compared." How was I to describe the size of things in Texas?

Two gentlemen came to my help. One sported a black beard, an English accent, and the treacherous distressed look of someone who is used to listening for the full meaning in the ambiguity of words; the other had a sharp, elegant wit. They introduced themselves as belonging to the National Translation Center, established by the Ford Foundation at the University of Texas.

The Center is sheltered in a tiny villa of appropriate architectural ambiguity (a clumsy but charming translation of a Swiss chalet into Colonial style) outside the campus. To my two newly gained friends, Donald Carne Ross and Keith Botsford, I confessed my troubles. "Well," I was told, "they seem not very different from ours. In order to describe Texas, you will have to translate what you see."

When a European hears or pronounces the words "town" or "city," the image automatically associated with these terms will in most cases correspond to the prospects of an eighteenth-century "Urbs Terrarum": A huddle of rectangular roofs and pointed towers encircled by ramparts and walls. Although there are few such cities left, when Europeans travel to a city, we expect it to grow over the

(Continued on page 240)





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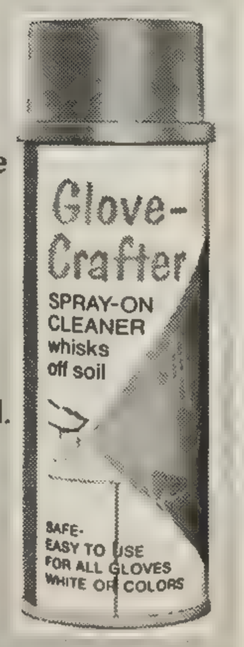
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Texas Tales

(Continued from page 239)

horizon like a dragon sleeping in the curl of its spiked tail.

When I came to Dallas, I asked, after a twenty minutes' drive on a highway, "Shall we soon arrive?" I was told that we were in Dallas. Friends had put me up on the top floor of a twenty-storey apartment house. (I shall not end talking about Texan hospitality, for it offers a rare occasion to use superlatives as terms of understatement.)

The large windows of the penthouse opened on the full circuit of the horizon. The day was ending, and the fading sky filled with a sulfurous yellow that threatened the earth with cataclysm, while the enormous plain quickly drowned in darkness. But strings of streetlights caught the darkness as if in a net, weaving the pattern of a city over it. Next morning, when I looked down again, for a moment I thought that Dallas resembled Tokyo. It looked immense and disorderly. But something decisive was lacking: the swarming of people everywhere. Crowds in every street, at any hour of the day, make Tokyo tremble with life like a beehive. Not so Dallas. Its liveliness seems to be of another dimension, as if it lay on another planet.

There was no human being to be seen. For miles there was not even as much as the wagging tail of a dog, nor a drowsy cat, not to speak of a face in a window. There was, just bluntly, nobody. The streets, brimmed by the Pop Art motley of outdoor advertisement and spun over by a web of electric wires, were as empty as flutes. There were some cars, all right, mostly driven by women.

Prudently slowing down at every crossing, the cars glided noiselessly by until they were caught by the draught of perspective, shrinking rapidly towards a point in which everything unites—reduced to nothingness and engulfed by nothingness. What remained was a greedy flight of lines, ready to devour the next thing that innocently came along.

This was a challenge. I felt that I should get lost in abstractions, too. I set out for a walk.

Turtle Creek Boulevard forms a long-stretched mould pleasantly planted with live oaks, sycamores, magnolias, azaleas, and willow trees along a small river that occasionally widens to a pond. Half hidden by the gentle vegetation, lie moderated stately homes.

The scenery is of such perfection, the well-kept lawns shimmer in such a sharply fresh green even in winter, that I slightly doubted whether the genesis of all this beauty were due to Nature alone. In fact, as I was later told by its creator, Joseph Oliphant Lambert, junior, the gardening was made possible by an elaborate system of underground watering, part of a large-scale project to embellish Dallas with a background that matches its means.

Behind bushy vegetation on the slope of the Creek, a building in white concrete counterbalances the large apartment houses on the other side of the drive. It is Frank Lloyd Wright's genial conception of a theatre, put down in blueprint many years before it was erected in 1958, thanks in part to the initiative of Paul Baker, the Dallas Theatre Center's director ever since.

As I was the only one around, I began to feel uneasy. I stopped a cab. From my high viewpoint I had seen, that morning, a line of promise right under the horizon: There the steady meandering of flat roofs had suddenly jumped up like the cardiogram of a violent emotion. Doubtlessly this was "downtown," the kernel of old Dallas. I asked the driver to take me there.

Let us put it straight: Dallas is not beautiful. It may be a very important place for business and industry. Oil, electronics, wheeler-dealing, banking, and insurance are certainly going strong. There is a chance for any kind of enterprise.

These are good reasons to live in a place, but Dallas has extra charms to make it worthwhile. There is a general Southern friendliness that makes nice people nicer. I can go on with a list of Dallasites whose qualities make their city a most attractive place, and I am not certain that I would have the same facility with other cities I know. Still, it would be untrue to say that Dallas could compete with them in visual beauty. Dallas is, at first sight, the abstraction of a city—most probably because it is a city of the future.

Like many quickly grown American cities, Dallas has, in its short and surprising history, wandered eastwards, leaving to deterioration what it left behind: its original centre around the old railroad station. By the now isolated courthouse stands an amazing monument: Bryan's cabin, the first house in Dallas, the one in which its founder, John Neely Bryan, lived.

To imagine this primitive tiny hut standing alone in the vastness of the open land only a little more than a hundred years ago is a vivid lesson in American mythology and its creative force: History only happened yesterday—and keeps on happening today. It is not, as is our European history, a burden of heritage; it is the direct effect of personal activity.

Only 127 years ago, in 1841, a man had come along on horseback, carrying a rifle and an axe with him, and had founded a city. Three more generations have developed it into what it is today—aiming at what it shall be tomorrow. All this happened in a span of time which is still our personal time, the lifetime of our fathers and grandfathers.

As in most of the young giant cities of America, downtown in Dallas stretches over a relatively small area. But it is the nucleus of growth. By the initiative of W. T. Overton and the Murchisons, architects are about to construct Main Place, a most advanced project of city building.

As the past here is only yesterday, the future is already tomorrow. Tomorrow Dallas's downtown will greet approaching travellers with amassed towering buildings with shopping centres and parking spaces underground so there will still be the open space of a great country around, while we Europeans shall probably live in a suburbia that covers our continent from Oslo to Naples.

Texans have a way of speaking of the year 2000 A.D. as if

(Continued on page 242)

The Sound of Scent

(Continued from page 238)

never for the Past, the new nostalgia is for people, for love, for places. And perfume has the gift of total recall—a wave of it can return a traveller instantly to Rome or Nome or the Mountains of the Moon. One young American, off to Spain, scooped up some scent that said Away—Over the Rim of the Horizon, and lived in it all her Spanish time. "Now," she says, "whenever I come back to it, it brings up the Ritz in Madrid in every killing detail . . . the crystal chandeliers in the bedroom, the bathroom, the closets, the doormen with their white gloves, white spats, and white beards, and the outdoor dining room where there are coloured fish in the pool, coloured birds in the trees, and a little Temple of Love at the bottom of the garden."

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Texas, Prickling

(Continued from page 213)

tration of the invasion of fresh ways, for this minor city surrounded by nothing has the feel of garrulity, a fund of geniality set in bizarre homeliness. But up on the hill at the University of Texas in the Chancellor's office lie the marvellous plans for the new Humanities Research Center, another great library. When rare books or manuscripts come up at international auctions, this University must be reckoned with as a possible buyer in its own fields.

With some fifty-five thousand students at its various campuses, the University spills out its graduates all over the state and the country but especially into the legislature, which meets in an enormous, monstrous building a short way from the campus. That curious, unforgettable building, the equal in ugliness to the New York State House at Albany, is a vast thing of brown and mottled grey with a high cupola and two wings put together by an architect with a sense of symmetry that gives the whole a certain hearty attractiveness. Down the hill from the State House stands the Governor's Mansion, 112 years old. It is white, with handsome columns and, inside, high graceful airy rooms, beautiful with old mahogany, with pie-crust tables, and chairs by Chippendale, Sheraton, and Hepplewhite, with shining old silver, some left behind by former governors, some given by admirers, some wheedled by Mrs. John B. Connally, the present Governor's wife.

Just a jumped-up town of no great shakes either architecturally or culturally except for the high tight knot of immense culture on the campus, Austin never tries to live beyond its mental income. When the students and the legislators go home, Austin draws in, relaxes, happy to lie in the sunshine, waiting for the out-of-towners to come back. While waiting, Austin continues its year-round preoccupation—political gossip, for Texas is a deeply political land, cultivating the arts of politics.

All the cities of Texas are in their differing ways rather special hothouses for politics. Houston has a dash, a dazzle about its politics—its rich foundation owners rushing out of state to mix in other states' politics—since Houstonians know that their city is the smartest, shrewdest city of Texas—and perhaps it is. Dallas, on the other hand, seems like the Philadelphia of Texas, old, settled, with manners and a political pressure less observed than felt. Only occasionally does the complete hold of politics ever erupt into the open. (For years the Dallas Big Rich, like other Big Rich, were too proud to let the poor receive help from the Federal government.) Subdued, as if some of the richer people believed they were landed gentry with only a nineteenth-century history of violence, Dallas has an attitude toward some of its people of friendly patronage, as though they were kindly non-subservient retainers. Both sides seem to like the arrangement. (*Note:* At the International Débutante Ball in New York, the Texan débutantes, unlike all the other girls, bowed so low that their heads touched the floor.) To many of the other Texan cities, with the exception perhaps of San Antonio which has a sizeable Spanish culture, Dallas seems like the Old World—and is often disliked, unlike Houston which is frequently admired for its aggressiveness. But Dallas is just as aggressive underneath its air of calm. It, too, has its own lively, prickling power play. What is so irritating about Dallas for people who do not live in Dallas is that Dallas knows that it knows best. Unforgivable.

Texas Tales

(Continued from page 240)

it lay just beyond tomorrow's border. I should have expected this in Dallas, but not in San Antonio. For San Antonio receives a European with a delightful greeting of hominess. This may be due to its Latin touch. Part of the population is of Spanish origin. But, after all, most of the other people and cultures whose confluence have blended into the nation of Americans are of Euro-

pean origin as well. No, the greeting of San Antonio is the whiff of the nineteenth century vividly preserved. But it is an American nineteenth century.

A lovely and enlivened town, San Antonio seems, at first sight, to have contented itself with the ambition to be for Texas what, once upon a time, the town of Graz used to be for the old Austro-Hungarian Empire: a pleasant retiring place for the generals, high officials, and quiet shareholders—holding a good share of the country's cultural life as well. Since the idea of HemisFair '68 has grown in the San Antonians' minds, they have become aware of their key position between the United States and Latin America.

The initiative to demonstrate the value of a city through a world fair with the theme "The Confluence of Civilizations in the Americas" came from some active citizens, one of them Gilbert Denman. A lawyer with a family background of early San Antonians, a scholarly collector of Egyptian, Greek, Roman, and pre-Columbian sculpture, a gentleman farmer and sensitive restorer of historic monuments, Mr. Denman is also, obviously, a great lover of his home town. To be introduced by him to San Antonio means to have it translated by the most communicative of all languages, the language of affection.

San Antonio would not be an American city if its downtown were not marked by a certain technocratic ruthlessness that has destroyed some quarters like the one around the old Mexican market. But even the matter-of-fact aspect of the business district is softened by the idyllic winds and flower-decked banks of the San Antonio River that slings a loop, the Paseo del Rio, around the blocks of Commerce and Market Streets.

There are some jewels, too. The Spanish Governors' Palace; the fine colonial houses of King William Street. Anyone who, as a boy, liked tin soldiers, will enjoy the neatness of the quadrangle and the houses of the retired or still serving generals and colonels.

There is, of course, the Alamo. I should not mention this sanctuary of heroism in the same breath with the folkloristic and zoologic knickknacks in the Hall of Horns and Fins of the Lone Star Brewery, but a certain overdoing in order to inspire patriotism through the testimonies of the massacre in the Alamo gives it a Boy Scout naïveté that may excuse the association. HemisFair may achieve the same inspiration in a more adult and optimistic way.

Texas is a country of doers. On the top floor of a San Antonian skyscraper, overlooking the softly rolling plains, I encountered one of the witnesses and prophets of doing well by doing good. Mr. H. B. Zachry is a man well into his seventies, rooted in the unbewildered spirit of the nineteenth century, its belief in the progress of a free society through welfare and rational moral efficiency. But his mind does not linger in this past. His eyes prophetically closed behind a pair of rimless spectacles, he spoke of the year 2000 as if it were tomorrow. I regretted that John Huston had not discovered him for the part of Abraham in the movie *The Bible*.

When I dared to ask Mr. Zachry his age, he told me of one of his grandchildren who, when he had her on his lap the other day, observed: "Grandpa, your hair is getting dark." Instinctively (out of a genuinely European instinct that automatically desires to link the future with the past), I felt I wanted to jump in his lap and curl there confidently awaiting the year 2000. But respect prevented me from doing so. Respect in the sense that a Captain Ahab, chasing Moby Dick, should be left alone in his metaphysical enterprise. BY GREGOR VON REZZORI

HOUSTON: "Only more so"

During the eighteenth century and later the Depression, when they had nothing much else to do, architects used to divert themselves by drawing Cities of the Future. They were for the most part handsome and high-minded, the buildings testifying to Man's Aspirations, all set well apart with light and air in every direction and connected with twisting elevated highways.

They were soaring fantasies, it was obvious. Nature was ignored, there was never a hill to take into consideration or a river to cross. Real estate values were not a factor, and municipal politics weren't even thought of. Fantasies.

Well. A few weeks ago I was driving east across Texas just at dark, when suddenly, unreasonably, out of the plain, towers of light began to appear. They stood free, one after another, and behind them glittered more, then far beyond more and more. As we got nearer, we saw elevated highways begin to twist and swoop; the air was icily clear; and, almost without warning, we were in Houston. So much for prescience.

Houston, at least the lighted city you can see at night, is an invention of the last twenty years. But it is a new city superimposed upon an old. There are remarkable advantages to this, because the amenities of the old town—the parks, the wooded campuses, the shaded residential areas—which once were the outskirts, are now all included in the expanding complex, making a free and breathing urban area.

Houston is not a new town. It had its beginnings in 1836. And it was always essentially a Southern town, looking toward New Orleans rather than the West. Many sorts of fortunes have been made there, the longest continuing kind being in land speculations. In 1836 a couple of Northern brothers, the Allens, bought thousands of acres of wilderness at $1.42 an acre. Recently one piece of land in downtown Houston went for $2,000 a front inch.

Up until the beginning of this century Houston was principally a cotton town. This cotton economy founded many fortunes and indeed still supplies them. But in 1901 the real explosion occurred. Oil was discovered to the east of Houston, and a boom such as the world has never known took off. Houston and, in fact, the economy of the nation were forever changed.

Only one other factor was needed to turn Houston from a minor to a major city. A port.

(Continued on page 244)

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Texas Tales

(Continued from page 243)

Fortunately that wilderness which the Allen brothers had bought was situated alongside a meandering bayou. With proper dredging, Houstonians were convinced, this could be turned into a shipping channel.

It could and it was, but it took thirty-seven years. It is actually an impressive-looking ditch, but it serves to make Houston the third most important harbour in the country. You can spend an instructive and pleasant afternoon on a sightseeing boat, viewing the forest of masts of the close-packed ships. It reminds you of Rotterdam, another landlocked port.

With all this firm foundation, what happened? For one thing, Houston grew slowly, it appears. By the thirties it had a population of only 300,000. Architecturally it was undistinguished. I drove through it in 1940, and I can't remember it.

The real question is what has happened in the last twenty years. From where came the explosion of energy that quadrupled the population—Houston is now the sixth largest city in the United States—that spent billions of dollars on excellent architecture, and transformed the city into a centre of the arts?

I have no simple answer. One man I talked to suggested it might be due to the perfection of air-conditioning, since it makes the eight-month-long sizzling summers endurable. He also said, "Every child in Houston is given his own air-conditioner at birth, you know: municipal ordinance," so I am not quite convinced.

There is a project in discussion to enclose four square blocks in the downtown section of the city and air-cool them. This sounds a little mad, but knowing Houston, I would not discount it.

Certainly air-conditioning brought a baseball team to Houston. Before I arrived, I thought I had read and seen too much about the Astrodome, but when I actually entered it I could only stand and gape. It's a stunner.

And when you see the Astrodome in conjunction with its city, you realize it is not just a stunt, but a necessary part of the Houston scene. I think I have hinted that Houston is an "only more so" city. Like all American cities it is mad for sports, only more so. Take a case: The small, highly regarded Rice University has a student body of about twenty-five hundred, yet its stadium seats at least seventy thousand, and at football games it is filled. So the Astrodome, where from forty-five to sixty-six thousand fans can sit in comfort when the temperature is 100° outside, helps feed the appetite for sports.

If your taste tends to more lonely entertainment (also air-conditioned), let me suggest the zoo in Hermann Park. It is naturally one of the largest in the country, and I recommend the bird house. Instead of staring at disgruntled parrots in cages, you walk through a tropical forest, complete with waterfalls, with the birds flying free around you. Macaws, hornbills, and a hundred other sorts of bright South American feathers. They twitter and swoop unconcernedly, giving you respite from the Texas as big as all outdoors.

What is most immediately outdoors is Houston's string of universities. There are so many of them that they markedly affect the character of the city. Of course colleges are not just placid groves of academe any longer, but hustling centres of research, development, and invention. Houston cries for technicians: The Houston complex supplies 75 per cent of the nation's oil and gas energy; and only twenty-five miles away is NASA, which can use any bright boy it can lay its hands on. Rice University, in fact, has established a department of space science and sends up its own satellites, thus contributing the first undergraduate hardware to the sky.

The Texas Medical Center is so huge, so overwhelming that it is with a feeling almost of relief that I visited a relatively small institution—the Harris County Center for the Retarded, Inc. This is a handsome set of buildings designed by a Houston architect, Howard Barnstone, specifically to answer the teaching methods of the school. For instance, the retarded are shy, therefore there are no corridors, no disquieting large rooms; each pupil is delivered to the door of his class.

It is a school, not a home or a retreat: Each pupil is taught to the limit of his ability. In addition to the school, under the directorship of Frank Borreca, this complex includes, for the retarded of all ages, dental and medical clinics and programs for psychiatric testing and weekend recreation. It is a relatively small, but heart-warming story of success.

Art is a common passion in Houston. There are some private collections of distinction—I saw a pair of lithographs by Marino Marini in a newspaper publisher's office. A wing of the Houston Museum of Fine Arts was designed by Mies van der Rohe—an elegant space it is, in which I saw an exhibition of small sculpture, Rodin, as handsomely displayed as any I can remember.

Houston has theatre. In Nina Vance it has the dean of the Texas theatrical world. She has been at it a long time, producing and directing in her Alley Theatre. She was one of the first to encourage Tennessee Williams, when he was an unknown, wandering playwright, and she has been encouraging someone ever since. Now she has been rewarded by the Ford Foundation with over three million dollars to build a new plant and keep going.

And Houston has its own Lincoln Center, all rolled into one building, the Jesse Jones Hall of the Performing Arts. It is the home of the Houston Symphony, whose conductor is now André Previn. But it also houses ballets, operas, and the great travelling musicals.

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These descendents of the pioneers who are the backbone of the town are a sophisticated lot. They are quiet, even gentle in their manner. They do not talk about Houston, they let Houston speak for itself.

Dallas never crosses their minds. BY GEORGE BRADSHAW

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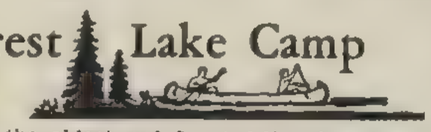
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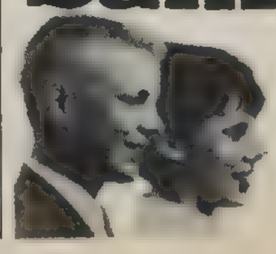
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Civil Rights

(Continued from page 179)

At this period in world history, America can not afford to have one-tenth of its population an underdeveloped, underproducing, and underconsuming class within the fabric of its economic, social, and political life. The bitterness and random destructiveness inherent in the attempt to perpetrate this type of racial discrimination and segregation are the combustibles out of which erupted the recent series of ghetto riots. The big change in the civil rights movement is that within the past ten years, quietly at first but with explosive force recently, the problems of civil rights and the long standing problems of urban decay have become indistinguishable.

With the migration of the majority of Negroes from the rural South to the cities, it is not possible to solve the serious problems of the cities without at the same time solving the problems of poverty and the problems of racial discrimination and segregation. If our cities are to be saved, the Negro ghettos must be opened up and Negroes given the same choices which all other Americans have as a matter of right rather than sufferance.

Associated with this major serious change in the civil rights movement is the fact that at long last the leaders of business and industry in America, who determine the priorities of governmental concern, have become interested in the problems of the ghettos and the cities. They have become interested because they now realize that these problems did not disappear when they were ignored and that so far the efforts of Federal, state, and local government were not adequate to reverse the momentum of urban deterioration. They are aware also that the basic strength and growth of business and the general stability of our economy are dependent upon the stability and health of our cities which in turn determine the health and strength of the nation.

One must hope that out of this awareness will come the commitment and action which will result in the allocation of the massive private and public resources which will be necessary to reverse the downward spiral of human and material resources of our cities. All concerned Americans—white and Negro, private, governmental, business, industrial, labour, educational, and religious leaders—must now see that our society gives to the problem of our cities the highest priority. It will be a test of our seriousness of concern and our will to survive as an effective democracy if we allocate the massive financial and intellectual resources necessary to identify, plan, and implement as quickly as possible the required solutions of the problems of our cities and the interrelated problem of opening up our racial ghettos.

When this is done, it will be the big change in the civil rights movement—it will be the elimination of civil rights problems, white backlash, city riots, and Black Power fantasies. What is more, it will be a demonstration of the strength of the American democratic system.

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